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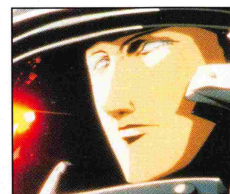
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VOL 1 • NO 2

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KONNICHIWA!

Here's our second monthly issue of ANIME UK, packed with more information, news and brilliant pics on the latest in Japanese animation, comics and pop culture. Technical problems at a late stage led to a number of printing errors in the last issue, for which we apologise; the printers have all been instructed to commit seppuku forthwith and we will do our utmost to ensure it doesn't happen again.

Five years ago, at Easter 1990, British anime fandom took its first tentative steps. A year later, AKIRA came out on video and the marketing rollercoaster began to gather momentum. It's still picking up speed; but fandom is right there with it, with conventions, viewing groups, 'net junkies and a whole sheaf of fanzines with a remarkable diversity of opinion and scope. We're trying to reflect this in our Fanzone pages, with news about conventions, groups, shops and fanzines. And we report on fan activity throughout the world - see this month's photofeature on the winter Comiket, Japan's biggest ever fanzine market, a fan gathering of epic proportions.

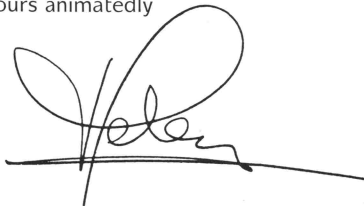
It's sometimes said that those who fail to understand history are doomed to repeat it; where, then, does that leave the MACROSS team, who've been replaying variations on the same classic theme for over a decade? It leaves them with a new TV series storming the airwaves in Japan and an OAV series released in the UK and USA as well; in the process, they've rewritten their own 'history' with a new timeline for the MACROSS saga, whose inconsistencies have driven fans wild for years. We report on the new generations of this timeless classic.

PIONEER LDCE have made their name since their UK debut last year on anime with more charm and sparkle and less gore and guts; 'cyber', 'hard' and 'heavy' have all been words missing from their vocabulary. But the stable that brought you TENCHI MUYO!, MOLDDIVER and GREEN LEGEND RAN has plenty of variety in its catalogue at home in Japan, like their cyberbabe from the Martian police force, ARMITAGE III. She's already made it to the US - will the UK miss out?

But if all this sounds too serious, there's plenty to unwind with in this issue. Try the music of Pizzicato 5 - Japan's response to Bjorn Again? curl up with the Guyver manga, try out an RPG or follow our testers' tips on Oriental beer and nibbles. If all else fails, you can always turn to the review section and check out the latest videos.

The future's here. Relax and enjoy it.

Yours animatedly

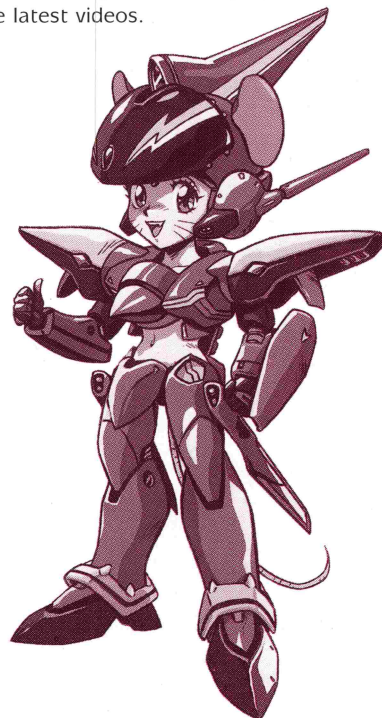


Helen McCarthy
Editor

OTAKU VOCABULARY

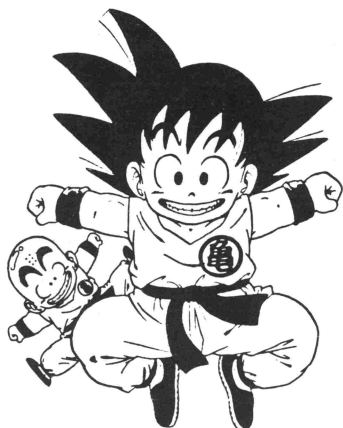
You'll find some Japanese terms crop up again and again. Here are a few definitions:

ANIME	Japanese animation
CHARA	character
KAWAII	cute
MANGA	Japanese comics
MECHA	mechanical object, ie robot, vehicle, weapon, etc.
OTAKU	anime fanboy/girl
OVA	Original Video Animation, anime made for video
SEIYUU	anime voice actor

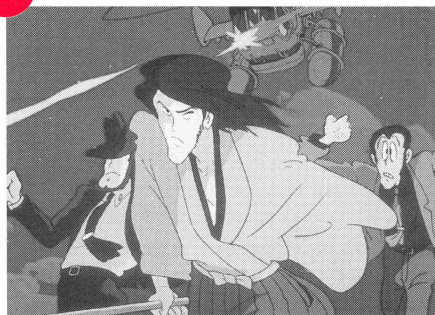


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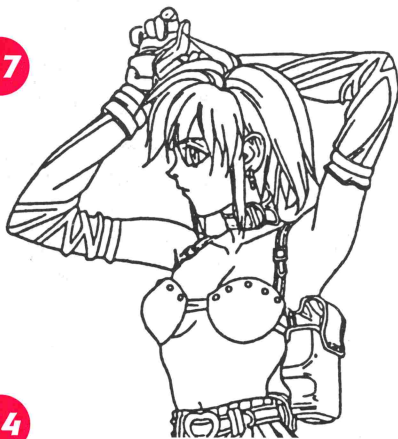
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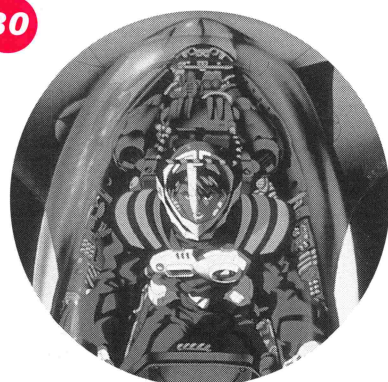
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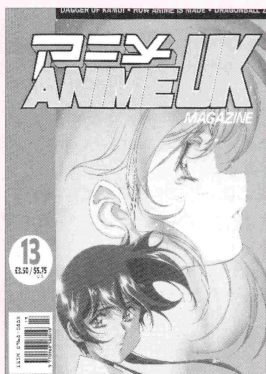
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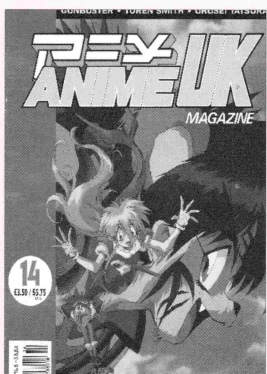
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UK

CONVENTION NEWS

ReConTanimeTed, the fourth in the successful series of British Midlands anime conventions, will be held from 3-5 November 1995 at the Grand Hotel, Birmingham. Fans over 12 are welcome, though under-18s must be accompanied. If you register before 31st April 1995 you'll pay just £16 for a weekend of frantic activity including 3 video rooms, games room, dealers room, art show, masquerade, panels and more. For more information write to L. Sharman, 13 Prescott Close, banbury, Oxon, OX16 0RD, tel 8evgs) 0295 256284; or e-mail davidrow@ryoohki.demon.co.uk, or denzil@chiisai.demon.co.uk.

ANIMANIA, the label that gave you 'Animation with Attitude', is no more; label founder Chris Smith has split from his former backers, but not from the idea of anime for adults. He and Labyrinth Video have created a new label, **EAST2WEST FILMS**, to address the market for which he founded **ANIMANIA** and to 'take the next leap in Far Eastern programming'. Smith feels that the audience for this material in the 18-30 age range is already large and established, and is now hungry for a new approach. Broadening its scope to include Asian live action film as well as anime, **EAST2WEST** plans to publish 'the very best and hardest films from China and Japan, the sexiest animation yet and the fastest martial arts movies of all time'. First titles due in April - betting is there'll be a long-awaited fan favourite among them!



NEW PLAYER OPENS NEW MANGA MARKET

Bloomsbury Press are one of the

most respected childrens' book companies in the market, and now they're bringing manga to the kids of Britain. The first title in their new manga pocketbook line for 10-12 year olds is to be **IRONFIST CHINMI**, a popular martial arts manga (which incidentally has also been animated) in a new translation by AUK's Jonathan Clements. Priced at £3.99 each, the first three volumes of **CHINMI** will hit the streets in July with three more in August, and be on sale in the childrens' section of mainstream bookshops.

IMAGES OF JAPAN

Have you ever wondered how closely the dynamic and exciting images of manga reflect the culture that produced them? We all have our own mental images of Japan, and these tell us as much about ourselves as they do about the East. This year there will be intense media interest in Japan, with the fiftieth anniversaries of the bombing of Hiroshima and Nagasaki and the end of the Pacific War in August. However, the real point of interest will not in the history of the Second World War, but in what the media coverage reveals about the Western attitude to Japan today. Fifty years ago, US wartime propaganda portrayed the Japanese as monkeys, lice or vermin, fit only to be exterminated. What are today's media images? The London International Research Exchange, a group of journalists, researchers and students, is conducting a major study of British and overseas media to find out. If you'd like to get involved in the project or find out more, write to: **IMAGES OF JAPAN**, London International Research Exchange, BM LIRE, London WC1N 3XX. - Theodore Odeluga

EUROPE

F.A.C.T.S IV, a multimedia convention (the initials stand for Fantasy, Anime, Comics, Toys, Space) will be held in Belgium on 1st October 1995. For details send a sae and IRCs to Emmanuel van Melkebeke, **FACTS IV**, Parkeplein 5, B9000 Gent, Belgium, or contact Internet Emmanuel.VanMelkebeke@rug.ac.be

OVA FILMS from A.C.O.G.

ANIME CONNECTION OF GERMANY, active in promoting anime and manga from its earliest days in Germany, are planning a range of releases on their new video label from April. The films will all be released on a new kind of videotape, in a recyclable cassette with only 6 parts (instead of the usual 36 - less to go wrong!), and the first print run of each tape will be numbered and have a special colour art-

work sticker. The videotape itself will be coloured - on the first releases, the tapes will be orange for **USHIO & TORA** and blood red for **DEVIL HUNTER YOHKO** - and all the tapes will have a longer running time for better value for money. All films will be released in Japanese with German subtitles. For more details contact A.C.O.G., fax 010 49 2626 1317.

USA

US publisher/distributor **CENTRAL PARK MEDIA** have something for everyone in April. For culture fiends there are five new titles in the **ANIMATED CLASSICS OF JAPANESE LITERATURE** series, with a buy 4, get 1 free offer; for sex fiends there's Softcel Picture' **TWIN DOLLS**, twin demon hunters from highschool vs horny monsters. **USMC** release **TOKYO BABYLON** in subbed and dubbed versions, **ANIMEIGO** complete their dubbed **BGC** series, and **PIONEER LDCA** launch **ARMITAGE THE 3RD**, just a couple of months after its Japanese release. The launch of the **CPM COMICS** line underlines the company's commitment to anime and manga as part of the international entertainment scene. World Peace Through Shared Popular Culture? Don't dream it, be it!

Fuelled by the imminent arrival of **SAILOR MOON** on US TV, we hear rumours that TMS' **MAGIC KNIGHT RAYEARTH** is set to join the Sailor Senshi on the US airwaves.

STREAMLINE has six more titles out from Orion Home Video at a popular price of \$19.98. Orion president Herb Dorfman says that the six initial releases in 1994 were successful 'beyond our expectations. We have discovered that there is a strong customer base for Streamline anime at these prices.' US video buyers can enjoy two adventures of **THE DIRTY PAIR** (**PROJECT EDEN** and **FLIGHT 005 CONSPIRACY**), all four parts of the OAV series in 3 x 3 **EYES PERFECT COLLECTION**, TV episodes from **LUPIN III'S GREATEST CAPERS**, the epic **GREAT CONQUEST** : **ROMANCE OF THREE KINGDOMS**, which recounts the early history of China, and **LILY C.A.T.**, a new take on the **ALIEN** scenario. For more details contact Streamline on fax (1) or Orion on fax (1) 310 201 0798.

JAPAN

JAPANESE NEWS courtesy of **SAKURA STUDIO's PETER EVANS** **TEENAGE NEWTYPE GUNDAM PILOTS!** **HEROES IN A MOBILE SUIT!** (Apologies to a certain dreadful cartoon series that was nothing

but a vacuous merchandising attempt.) Oh dear, more Gundam - a new series of that old standby will be starting in April on TV Asahi, to be known as **SHIN KIDO SENKI GUNDAM W** (New Mobile Suit Gundam W). It will start in the year AC (After Colony) 195 but there are not many more clues yet. There'll also be an OAV at the end of the year!

MAGICAL SCHOOL CUTES

Every country should have some, but Japan has an unfair advantage, being neck deep in Cute. Current TV series about school girls with either endearing cuteness or special powers include: **BISHOJI SENSHI SAILOR MOON S**: The first series was just **SAILOR MOON**, then came **SAILOR MOON R** (for Romance) and now **SAILOR MOON S**, at least until episode 127 on February 25 - on March 4 **SAILOR MOON SS** starts. Five schoolgirl companions strive to defeat evil forces. Usagi, Ami, Rei, Aiko and Minako are apparently destined for American TV. There are about 25 LDs and a couple of movies so far and it's intensely popular, both commercially and with the otakutypes. In **SAILOR MOON SS**, it looks like Hotaru is Sailor Saturn, and ChibiUsa powers up to Super Sailor Moon.

BLUE SEED : Yuzo Takada's current manga (Monthly Comic Gamma from Takeshobo) and TV series. Lots of mysticism and healthy wholesale destruction as Momijichan (seiyuu : Megumi Hayashibara), Kusanagi and company fight the forces of evil. Interestingly enough, one of the characters, Sakura, speaks English half the time. LD coming out soon.

MARMALADE BOY : A popular Saturday morning anime and manga aimed firmly at middle school girls. Full of the turmoil of first love, pretty girls and handsome boys. This also has an otaku-type following. First LD box in June!

ZENKI : A new manga to anime transferee this winter. The heroine, Chiaki (seiyuu : Chisa Yokoyama) has a magic bracelet that allows her to control the demon Zenki. He's normally a small boy, but in times of need metamorphoses into a fully-grown demon. Plenty of underwear and comic events, but not much in the way of a story yet.

TONDEBUURIN : Aimed at a younger audience than Marmalade Boy, insane anime all about a girl (Karin) with a magic compact which transforms her into a superheroine! Pigs really do fly!

LOVE MESSENGER LEGEND

WEDDING PEACH : Bring on the Magical Cute! (Sorry about the title.) A new magical girl TV series scheduled to start April 5th on TV Tokyo. The lead heroine will be

Momoko Hanasaki. (The name means 'peach blossom'.)

MAGIC KNIGHT RAYEARTH

3 girls are mysteriously transported from Tokyo Tower to save Princess Emeraude and the world of Cefiro. Many monsters and charas are named after cars. Periodic humorous interludes and SD (Footnote SD = Super Deformed. short, fat and cute!) attacks help lighten up what could otherwise be a dark story. Based on a manga serialised in NAKAYOSHI. CLAMP finally makes it to TV!

AKAZUKIN CHACHA : Urara

Gakuen (footnote Gakuen = High school) is a fun place to be when it isn't being demolished. Join Chacha, Recya, Shiine-chan and friends in the insanity. Just don't tell your friends you watch this stuff! LD sets available soon for the collector.

MIYUKI-CHAN IN WONDERLAND

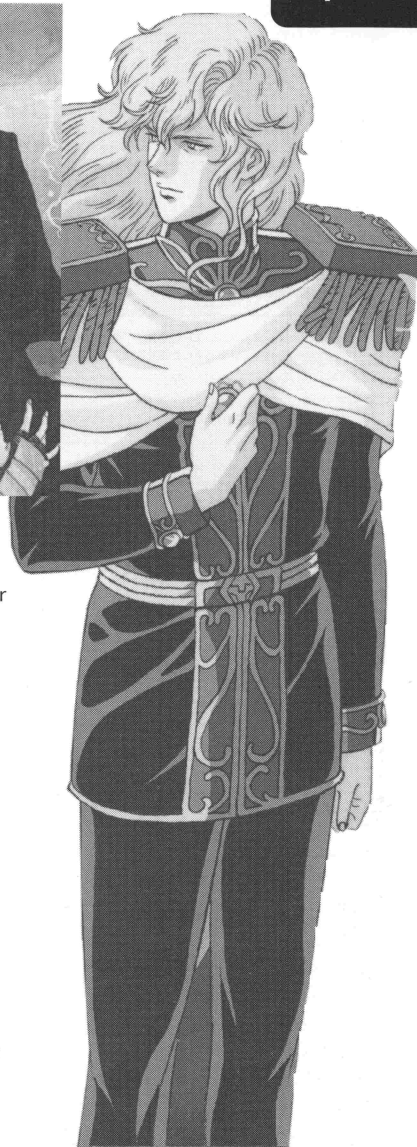
More CLAMP OAVs scheduled for release on June 21, about a schoolgirl who has real problems with mirrors. Meanwhile another CLAMP title, X, based on a much darker manga and directed by Rin Taro, is scheduled for cinematic release in Summer 96.

TENCHIMUYO! NEWS

The TV series starts on TV Tokyo April 2. (That will be 3 years in Japan for me!) Welcome to Tenchi's world, all the old favourites from the cult OAV series plus new charas. On February 24 the TENCHIMUYO GOKORAKU CD-ROM was released, with stories, a catalogue of TENCHI goods, Charas, a Cult Quiz, sound Effects, 200 voice samples and computer graphics. The second OAV series vol 10 comes out february 25, and the 5-CD box set on March 22.

NEW RELEASES

On disc, March 15 saw NINE sepa-



rate **KIMAGURE ORANGE ROAD** CDs released! There is a new album from AI ORIKASA - my favourite seiyuu, her first album, out March 10; Kotono Mitsuishi's BIRTHDAY OF THE SUN came out March 22.

YUUGEN KAISHA 4 'Lover come back to me' was out February 25.

MACROSS PLUS 3 was out February 21 and the Sharon Apple mini-album THE CREAM PUFF on February 22. **MAPS 4** came out on February 24, with Hoshimi trying to out-cute Lipmilla. **DNA FILE 1**, OAV episode and 2 TV episodes, out 21 February; **DNA FILE 2**, 2 TV series episodes, out 25 March; this pattern will be followed for files 3, 4 & 5 in April, May & June.

KORYU NO MIMI (out April 26) is a 2 part OAV series based on the manga of the same name. If it's anything like the manga then there will be plenty of buxom young women giving their all to the hero with the drag on earring. Not exactly a subtle manga, but certainly popular. Live event in Tokyo April 9.

LEGEND OF GALACTIC HEROES 3 appears on April 25, 32 episodes released in one go; 800 minutes of Reinhart von Lohengrim, Yang WenLi and all those epic heroes of an OAV series so longrunning that some people consider it more accurate than carbon dating!

YAMATO 2520 - Episode 1 out February 21 on tape, March 21 on LD; so they say.

TAIHO SCHICHAUZO 3 - more action from the Tokyo Policewoman Duo due out on 25 May! TOHO VIDEO have a clutch of new titles coming up, from **DARKSIDE BLUES** on 1 March through video game anime **PRINCESS MINERVA** in May and **MAMONO HUNTER YOHKO NO SHISHO** in July and **GALAXY FRAULEIN YUNA** coming up in the autumn.

IN THE FUTURE

Unbelievers leave now! New series of **DIRTY PAIR FLASH**, 10 parts covering 2 five-part stories, starts in June. New NHK series **GENE-DIVER** started on Feb 13 and is scheduled to run 56 episodes. It's a FANTASTIC mix of CG, live action and anime that is, in fact, a cleverly disguised science programme for children. When NHK do

CG, they don't spare the horses. Their Hi-Vision CG programmes are very beautiful!

GAINAX aren't dead yet :

EVANGELION. Looks like a Guyver clone, but we shall see.

EVENTS

3 x 3 EYES SECOND SERIES

EVENTS. Afureco on 27 February, events touring Japan in April and May.

NEWTYPE 10TH ANNIVERSARY

THANKSGIVING DAY IN GINZA, March 3-12. Lots of fun and games, see PATLABOR 2 on the Hi-Vision screen! Also : Debut, Arslan Senki, Tekkaman Blade 2 (eps 4 & 5), Armitage III, Yuugen Kaisha, Desert Rose, Oira no Uchu Tankofu (eps 1 & 2), Iczerion, Key the Metal Idol 13, Macross Plus 1 (in English).

1995 SPRING TOEI ANIME FAIR, March 4. SLAM DUNK (I preferred it before Sakuragi had a crew-cut), MARMALADE BOY (Cute!), DRAGON BALL Z (Vegeta and Son Goku Fusion!)

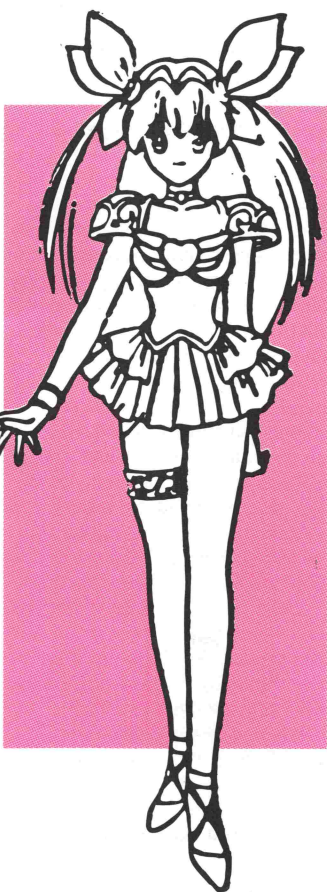
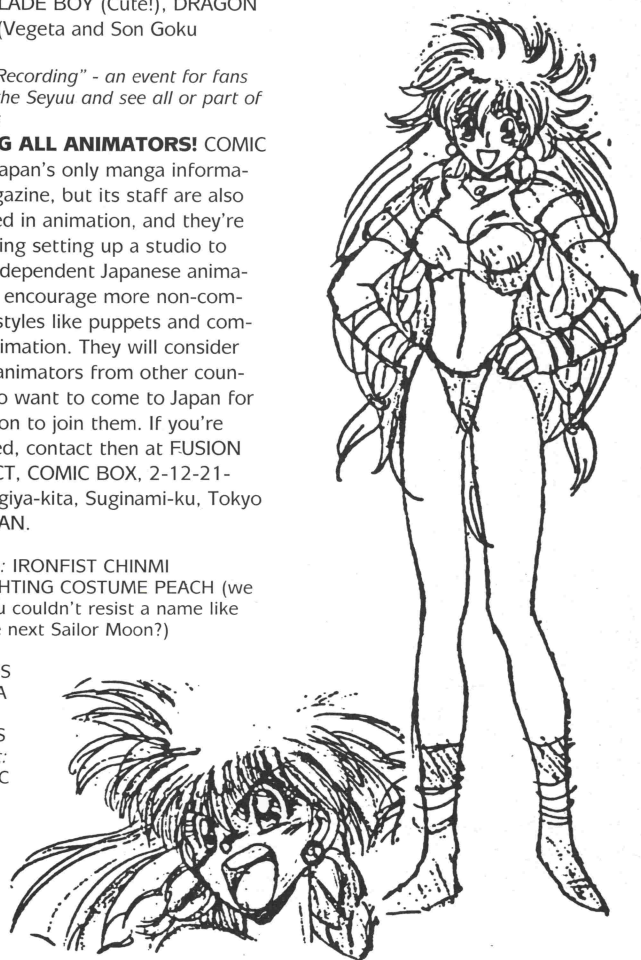
* "After Recording" - an event for fans to meet the Seyuu and see all or part of the OAVs

CALLING ALL ANIMATORS! COMIC

BOX is Japan's only manga information magazine, but its staff are also interested in animation, and they're considering setting up a studio to foster independent Japanese animation and encourage more non-commercial styles like puppets and computer animation. They will consider inviting animators from other countries who want to come to Japan for any reason to join them. If you're interested, contact then at FUSION PRODUCT, COMIC BOX, 2-12-21-102 Asagiya-kita, Suginami-ku, Tokyo 166 JAPAN.

Opposite: IRONFIST CHINMI
Left: FIGHTING COSTUME PEACH (we knew you couldn't resist a name like that! The next Sailor Moon?)

Right:
PRINCESS
MINERVA
Top:
3x3 EYES
Top right:
GALACTIC
HERO



強殖装甲 ガバ

BIO BOOSTER ARMOR

PART TWO

GUYVER

Author's Note: In Part One of this article, I presented a basic 'who's who' of the main characters appearing in this manga. In Part Two, you're getting a synopsis of the eleven volumes that are in print at the time of this writing (Volume 12 is due out shortly, but not until after this article goes to the editor!)

Bio-Booster Armor Guyver, written by Takaya Yoshiki, is published by Shonen Captain Comics. The first volume was printed in 1986; Volume 11 in 1994. Shonen Captain Comics has kept all volumes in print, making it easier to find volumes one needs. Guyver was the first professional manga done by Yoshiki. He has kept learning as he goes along, the storytelling becoming better paced and tighter as the story progresses and his artwork improving with each volume.

Volume One, chapters 1-6: Sho Fukamachi is walking home with best friend Tetsuro Segawa. Close by, members of the Chronos organization pursue a renegade who stole three bio-weapons. The Chronos forces can transform into monstrous bio-weapons called "Zoanoids". The bio-weapons are scattered as they corner their quarry. Only one is recovered. Sho accidentally activates one and uses it to rescue Tetsuro from Chronos. Genzo Makashima, head of local Chronos forces, sends other Zoanoids after the bio-weapons, known as "Guyvers". They discover Sho is "Guyver 1". A Chronos agent, Risker, activates the retrieved unit. Risker decides it's up to him to take back Sho's Guyver. The "control medal" of Risker's Guyver, damaged earlier, malfunctions during the battle and he dies. Sho's personal life is falling apart; not only does he worry about Chronos but Tetsuro's sister Mizuki - whom Sho likes - prefers upperclassman Agito Makashima. Chronos' Commander of Operations Gyou arrives and takes over the local operation, demoting Genzo. Gyou sends a Hyper Zoanoid against Sho; Gyou telepathically follows the battle, giving Zerbubuth orders. The Zoanoid realizes it's losing and takes Mizuki hostage. The third Guyver shows up and kills the monster. Gyou realizes the third unit has been activated by an enemy. He enlists the aid of Agito - adopted son of the deposed head of Chronos Japan - to lead Sho into a trap. Genzo is now an experimental Zoanoid called "Enzyme", designed to defeat the Guyver. As Tetsuro watches in horror, Guyver 1 and Enzyme destroy each other. Other

**An Introduction to Takaya Yoshiki's Manga
by Patricia A. Munson-Siter**

Chronos agents retrieve the Guyver's control medal for study. Guyver 3 watches; everything is going to plan. At Chronos, the control medal regenerates Sho as Guyver 1; Guyver 3 times his attack on the building to coincide with Guyver 1's rebirth. Guyver 3 confronts Gyou as the building blows up around them. Tetsuro and Sho escape the destruction.

Volume 2, chapters 7 - 12: Sho and Tetsuro get a shock when more Zoanoids show up - they destroyed only a small part of Chronos, not the entire Corporation. Mizuki sees Sho transform into the Guyver, and Tetsuro explains - but is surprised at how well his little sister handles it. Agito finds Commander Gyou didn't die with Chronos Japan and has called in the "Lost Numbers", special Zoanoids, from another Chronos base, Relics' Point. After Gyou leaves, Agito becomes Guyver 3 - and attacks Gyou. He is shocked when Gyou easily holds off the Guyver armor. Gyou wonders how Guyver 3 discovered where he was so quickly and begins to suspect Agito. He targets Sho's father, Fumio Fukamachi, for attack. When Guyver 1 and 3 foil the attempt, Gyou becomes more certain of his suspicions. Unnoticed, a young man has been watching the battle between Guyvers and Zoanoids. Agito is taken to Relics' Point; Sho follows and finds himself fighting two of the Lost Numbers - Diamond and Aptom. Sho is assisted by the young man who watched him earlier, and who displays a talent for telepathically controlling Zoanoids. Sho defeats them, but the car & Agito have disappeared. While Sho is distracted, Tetsuro, Mizuki, and Fumio are captured and taken to Relics' Point. Sho's new ally is Masaki Murakami, a free-lance reporter. He knows more about Chronos than anyone who isn't a member should. They drive to Mt. Minakami, location of Relics' Point. Masaki tells Sho that Agito is a member of Chronos.

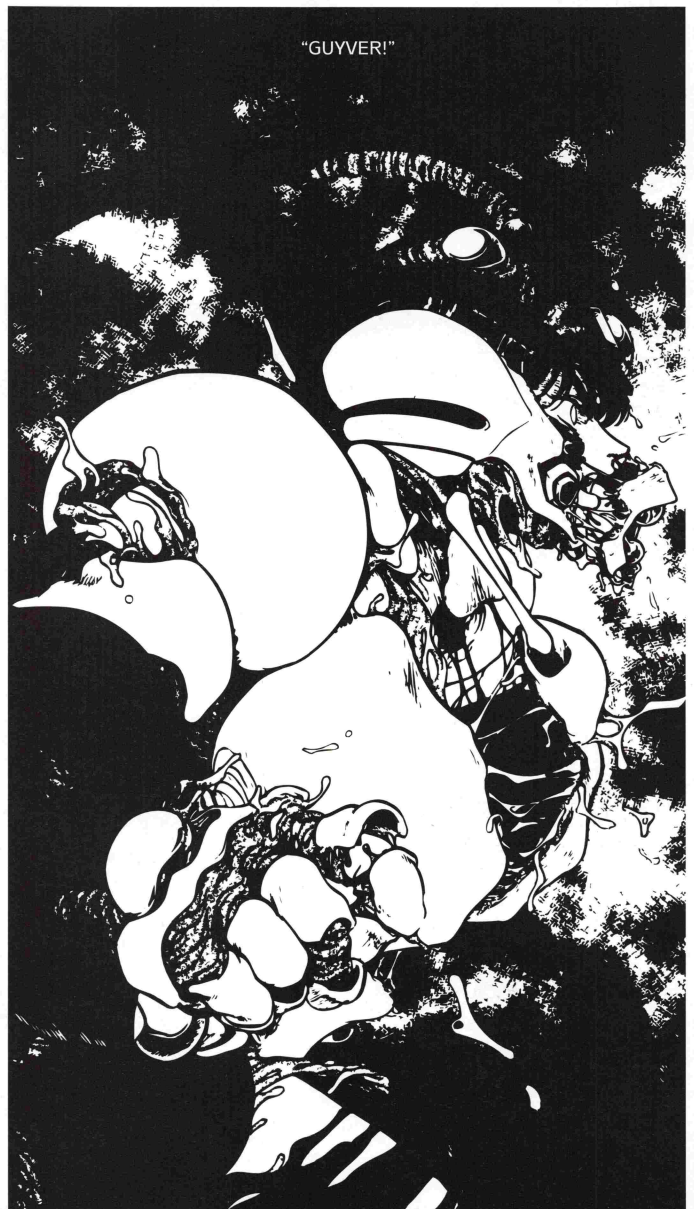
Volume 3, chapters 13 - 20: Tetsuro is shocked to find Gyou alive, and dumbfounded when Agito is introduced as a member of his staff. After they're locked up, Agito arrives, calls up the Guyver armor (even as Tetsuro is calling him names), and tries break them out. Unfortunately, this is a trap - set for Agito by Gyou and Dr. Valcus, both members of Chronos' leadership, the Council of Twelve. Dr. Valcus designed the Hyper Zoanoids, and sends five of them after Guyver 3. Agito is outclassed and wounded in the ensuing battle. The arrival of Guyver 1 saves the day. The two get the non-combatants out of Relics' Point, the Hyper Zoanoids on their heels. Guyver 1 is separated from his armor and knocked unconscious by an electrical shock given his con-

trol medal by one of the Hyper Zoanoids. Fumio is recaptured. Guyver 3 drives the enemy off long enough for Masaki to get the survivors away. Once the Unit has healed his injuries, Agito has Masaki take them to a safe house. Sho wakes up to discover he's being cared for by Yohei Onuma and his granddaughter Shizu, who work for Agito. Yohei tries to convince Agito to stop while he's ahead - Genzo is dead - but Agito replies he can't rest until Chronos is destroyed. He also has ideas about ruling the world himself... Valcus looks at the records of Zoanoids developed by Chronos Japan and finds data on Enzyme. Shortly he is showing Gyou his Enzyme II. Sho, recovering, decides to go rescue his Dad; Guyver 3 joins him. The others are upset to discover both Guyvers missing. The two Guyvers rescue Fumio. Agito worries that it's been too easy. Ambushed by Hyper Zoanoids, Agito tells Sho to go ahead with his Dad while Guyver 3 holds off the enemy. Two Hyper Zoanoids arrive at the villa. Masaki senses their presence and goes to face them while Tetsuro wonders how he knew they were out there. As Guyver 1 runs, Sho's dad transforms into Enzyme II. Valcus takes telepathic control of the Zoanoid, forces him to fight Sho; the Guyver's head is nearly ripped off. Agito terminates one Hyper Zoanoid. When he feels Sho's near-death, the distraction nearly gets him killed. Masaki tries to use his telepathic powers against the Zoanoids, but Gyou and Valcus counter him. Masaki transforms - into something the Chronos leaders recognize as a "Zoalord" - and the Zoanoids retreat. Masaki almost faints as he returns to human form, tells Tetsuro they must hurry - Sho has been badly injured! Enzyme II nearly rips Sho's control medal off, but the medal takes over and Enzyme 2 is destroyed. Tetsuro, Masaki, and a wounded Agito arrive to witness the final confrontation and Guyver 1's collapse.

Volume 4, chapters 21 - 28: Sho is unconscious, but they can't stay at Agito's villa. They evacuate and are stopped by three Chronos agents, who turn into Enzyme II Zoanoids. Masaki can't control them, and Agito as Guyver 3 is outclassed. Sho awakens and calls the Guyver armor, but as soon as he's out of danger the armor disappears and refuses to come back. Masaki becomes Zoalord and destroys the Enzymes. Gyou and Valcus wonder if Masaki was one of the experimental subjects used to develop the Zoalord transformation. Masaki collapses as he becomes human; Gyou and Valcus drive off. Masaki wakes up and tells them he was captured by Chronos and turned into an unwilling test subject; a Chronos doctor helped him escape. The per-

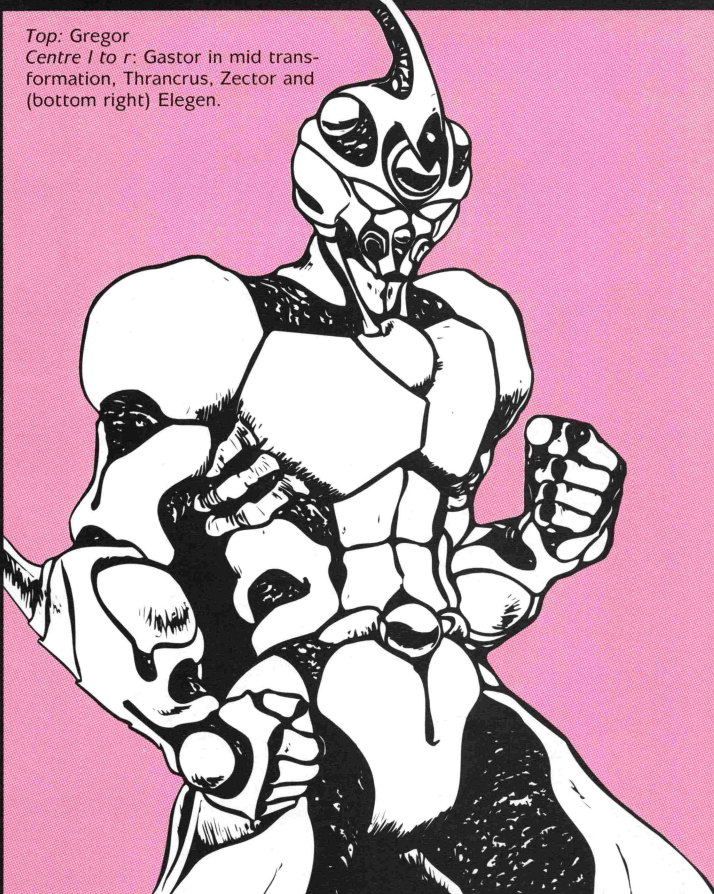


Hyper-Zoanoid Zerbubuth





Top: Gregor
Centre l to r: Gastor in mid transformation, Thrancrus, Zector and (bottom right) Elegen.



fectured process was used on Gyou. They stop for lunch and Masaki tells them about the Creators. Mizuki, upset, runs off with Sho following her. Gyou and more Enzymes arrive. Gyou turns into his own Zoalord form - more monstrous than Masaki's. Agito and Murakami fight for their lives. They combine attacks against Gyou, who survives the blast - and returns it! Below, Sho and Mizuki watch the hill-top disappear in a huge explosion.

Volume 5, chapters 29 - 34: Sho and Mizuki find Gyou is the only visible survivor of the blast; they flee as Chronos helicopters arrive. As Gyou is evacuated, more Zoanoids - and the four remaining Hyper Zoanoids - arrive to search for Guyver 1. The two are rescued from capture by - it looks like Guyver 3, but is actually Aptom. Aptom forces Sho to face the fact that that Guyver 1 killed his father. Aptom wants a worthy foe to fight - and Sho minus the Guyver isn't it. "Shall I give you some incentive?" he asks, grabbing Mizuki and wounds Sho. Finally overcoming the psychological trauma of Fumio's death, Sho successfully calls the Guyver, defeating Aptom. Mizuki embraces Sho. The wounded Aptom grabs Elegen and absorbs the other to regenerate himself. In the process he becomes a renegade from Chronos. Sho and Mizuki run through a town, Zoanoids in pursuit; innocent locals transform into Zoanoids and are controlled by Valcus. Guyver 3 - the real one - rescues them.

Volume 6, chapters 35 - 41: A meeting of the Chronos Council of Twelve discusses the situation with the Guyvers. Dissatisfied with Gyou, they send Council member Aruka Sulfur to confront him. Dr. Odagiri, one of Chronos' drafted scientists, welcomes Agito and Sho into his lab, where he is regenerating the badly wounded Masaki. Odagiri is investigating the Creator spaceship the Guyvers came from; he wants the Guyvers to enter it. He suspects the Creators used the Guyvers to control the spaceship. Aptom sees a flash of light - it is Sulfur, who terminates the nearest guards and nearly kills Aptom. Below, another scientist shows Gyou a "Unit Remover" - a device the Zoalord can use to separate control medal/bio-weapon from host. The fact this will kill the host is no drawback as far as Gyou is concerned! Then Aruka Sulfur arrives, and battle is joined.

Volume 7, chapters 42 - 46: While the Guyvers enter the spaceship, Gyou and Aruka Sulfur fight, tearing apart Relics' Point. The three remaining Hyper Zoanoids watch helplessly as other Zoanoids die, caught in the line of fire. Aptom uses the distraction to penetrate the base, and shortly there is only one Hyper Zoanoid left. Sho finds

the command center of the spaceship and communicates with it. Gyou launches a "Black Hole Vortex" attack against Sulfur.

Volume 8, chapters 47 - 52: The nine other members of the Council of Twelve arrive at Relics' Point. Sulfur seems defeated. Guyver 3 leaves the ship to get their friends and allies inside. As they enter, Gyou drops to the floor nearby. Seeing Agito, he summons the "Unit Remover" and fires. The Guyver armor sags around Agito before he regains control. Masaki shields Guyver 3. Gyou attacks, Odagiri shoves Masaki aside and takes the fatal blast, dying in Agito's arms. Murakami transforms. The noncombatants are now inside the spaceship and it starts to rise skyward. Gyou is knocked down, recovers and tears Murakami apart, destroying his zoa (power) crystal. Sho arrives; Gyou throws the dying Zoalord aside. Before Gyou finishes off the Guyvers Aruka Sulfur - in battle form - tears Gyou's zoacrystal from his forehead. Agito recovers and blasts Gyou, destroying the Unit Remover as well. The Guyvers combine forces against Sulfur and the Council, but the blast only destroys the ship - and tears the Guyvers to shreds. The Council watches as Mt. Minakami erupts. Sulfur, Gyou's zoacrystal in hand, looks at Murakami's lifeless Zoalord form with a thoughtful expression...

Volume 9, chapters 53 - 58: Months have passed. Chronos has taken over the world. Washington DC, Moscow, London, Paris, Tokyo - all the major powers have fallen to Chronos' Zoanoid armies. In Tokyo, Natsuki, friend of Sho and the Segawas, has hidden the survivors of the Mt. Minakami blast. There's no sign of Agito or Sho; Masaki is believed to be dead. In northern Canada, Chronos finds a large oval object - but don't notice the injured Guyver 3 hiding above them. Agito shows up later at a factory run by resistance forces and helps defeat a Zoanoid attack. He knows Sho is inside the oval that Chronos now has. Torn up by the blast that destroyed the ship, the Guyvers were cocooned in bio-booster material, the regenerating process started - but Sho was almost totally disintegrated and will take much longer to fully heal. In Tokyo, Aptom is pursued by Zector, the last Hyper Zoanoid, who has been re-designed as an Aptom-hunter. Mizuki sees Aptom fall and thinks it might be Sho; she runs to the battle scene. Caught in the fighting, she calls Sho's name. In the Arizona, US Chronos HQ the cocoon trembles and flies off as Agito arrives nearby, then teleports away.

Volume 10, chapters 59 - 62: Agito arrives in Tokyo, having grabbed the cocoon before it teleported out.

Zector is blowing Aptom apart bit by bit. Agito tries to protect his friends from Zector, who attacks him - forgetting Aptom. Zector proves most powerful, wounding Agito badly. Mizuki's cries wake up Sho, but it is the huge "Guyver Gigantus" (sometimes called the "Hyper Guyver Armor") that takes on Zector, trashing him. As the others watch the battle, Aptom sneaks off. The stunned staff at Tokyo Chronos report. Aruka Sulfur isn't worried. "This is the newest member of the Council - Zolord Masaki Murakami," he says, as Masaki follows him. The Guyvers attack the Tokyo Chronos building and find Masaki in the control center, now a loyal Chronos general. Another battle rages. Aptom saves Sho when Masaki blasts him. Agito nearly slices Masaki and his sunglasses are knocked off, he now shares Sulfur's cat-slitted eyes. Murakami's forehead glows...

Volume 11, chapters 63 - 66: Masaki transforms into his new Zolord form. While more powerful than Gyou, he's still more humanoid than the first full Zolord. The three are no match for the Zolord. Murakami almost tears Sho's control medal from his head before he can call the Guyver Gigantus armor. It looses a blast that dazes Murakami, allowing them to escape. Returning home, they find the Chronos-controlled media has labeled them terrorists. The Council of Twelve arrive at the Dead Sea, where they focus the power of their twelve zoacrystals to awaken another Creator spaceship. This one they call "The Ark" but Agito is sure it's actually a battleship. Later, on an island peopled by Chronos experiments, Masaki escorts Sulfur to a temple. There, the Chronos leader collapses, and Masaki lays him down to regenerate. Aptom nearly kills a man before realizing he's one of Odagiri's crew so he takes him to meet Sho and Agito. A Zoanoid sees them and reports. Masaki grins with anticipation as he calls several men. They start becoming Enzyme 3 Zoanoids as he transforms into his Zolord state...

Volume 12, chapters 67 - up: Anxiously awaited, with a cliff-hanger ending like that!



GUYVER

UNIT DATA

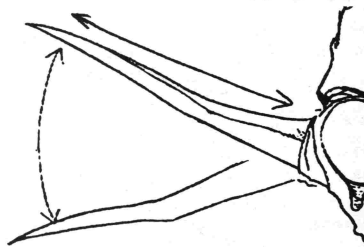
CONTROL MEDALLION This is the control system for the bio-boost-er armour. A host of fine tendrils link directly to the host's brain and enable control of most of the Guyver's abilities. It also protects the host from being consumed by the Guyver technology. It is located on the Guyver's forehead.



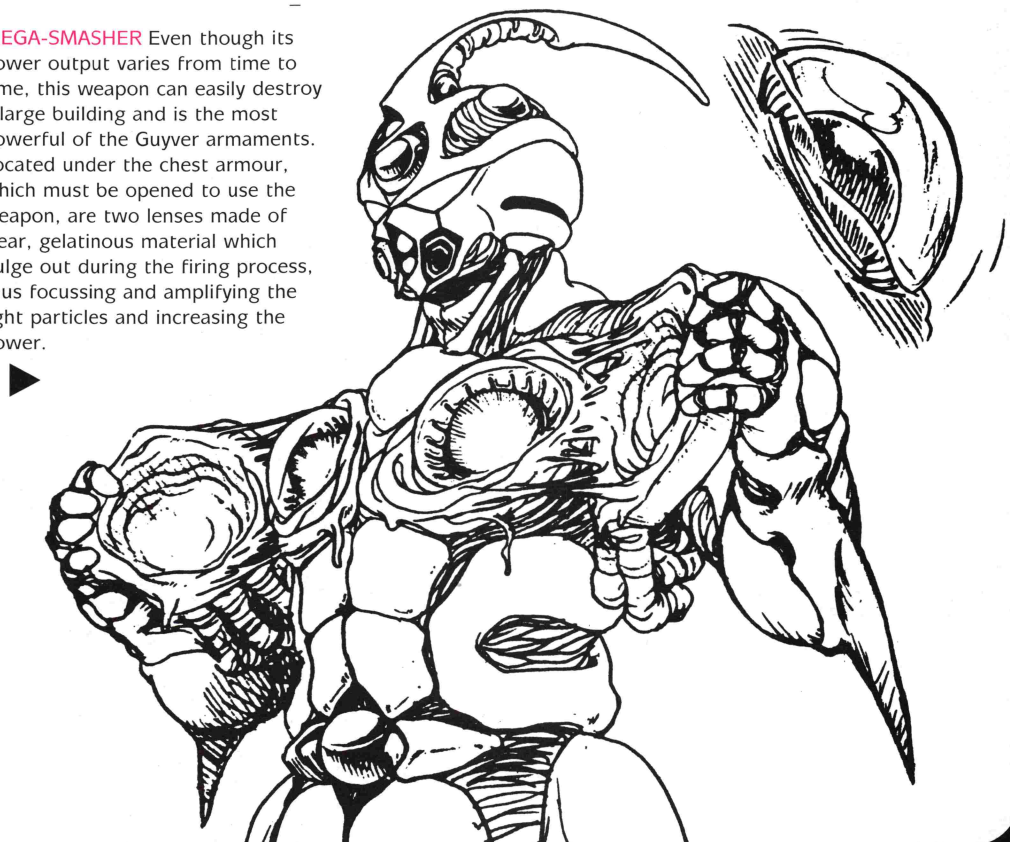
HEAD SENSORS The metallic spheres on either side of the Guyver's head are in fact complex three-dimensional sensors which can move back and forth along the grooves on the head armour. They can even detect objects and beings on the other side of a wall. Sho is unable to control this ability properly.

SONIC BLADES The protrusions on the Guyver's forearms can flex and extend at will. They vibrate at a super-high frequency, enabling them to slice through almost anything.

FOREHEAD BEAM



MEGA-SMASHER Even though its power output varies from time to time, this weapon can easily destroy a large building and is the most powerful of the Guyver armaments. Located under the chest armour, which must be opened to use the weapon, are two lenses made of clear, gelatinous material which bulge out during the firing process, thus focussing and amplifying the light particles and increasing the power.



Japan Rocks

Plug in the Hammond Organ and set it for Warp Factor Bossa Nova. Flares are in (again!?) and Pizzicato 5 are in them. Trust me, this is a good thing, because that means we don't have to wear them ourselves. In this month's chapter of the non-essential Japanese music guide, we take a look at a trio from Japan specialising in the kitscher end of dance music. If you're the kind of person

and silly haircuts. Schoolgirl dresses are acceptable to Mangatykes, but only on women! For this reason, Pizzicato 5 will probably begin their quest for world domination through the dance clubs and the trendy bars. You never know, they might even make it onto 1 FM, and if they do my advice to the cyberpunks is to run like mad, because a radio playlist is their natural habitat. Initially annoying or just plain lightweight, their songs are also rabidly infectious, and a regular airing several times a day will turn the whole population into Pizzicatomanics.

The Condition of Muzak by Jonathan Clements

When it comes to their own material, Pizzicato 5 don't let their fans down in the pursuit of the downright daft. Even their tomfoolery is kept carefully under control. You won't collapse with laughter listening to a Pizzicato 5 record, because that would mean you would stop dancing and they are, above all, a dance act. There's a true contender for the Stupidest Lyrics Since La Bamba Award in *Twiggy vs James Bond*. But *Twiggy* ... is also very catchy, mixing John Barry samples with something that sounds almost but not quite totally unlike the Dream Warriors' *Definition of a Boom-bastic Jazz Style*. What with all the samples and parodies on Pizzicato 5's albums, it's relatively easy to find sound-alike groups. St. Etienne are often mentioned, since they share a fashionable lack of taste and are similarly fronted by an incredibly soft voice (though Maki's is softer). One of the 5's best is a number called *Baby Love Child*, which combines St Etienne 'style' with seamless mixes and steals, the most obvious from the Righteous Brothers' *You've Lost That Loving Feeling*. Maki's marshmallow tones are all the more surprising because her voice can also be quite powerful, recalling Aya Hisakawa or Miyuki Nakajima. It's another carefully-orchestrated move on the part of

the producers; keep her sweet and keep her low, and avoid sounding like a torch singer (at least until it's fashionable).

But the 5's true triumph is kept in the wings until the final track of their *MADE IN THE USA* album. *Peace Music* is a gloriously hippy glimpse at what might have happened if the cast of *HAIR* had started up in the next room to Karen Carpenter as she recorded *On Top Of The World*. It's so happy, sugary and (as the record companies notice it's getting warmer) summery that it defies anyone not to act happy, and, if not gay, then at least a bit camp.

Deee-lite are another frequent comparison, not surprisingly since their DJ Towa-towa has been known to stand in for Pizzicato absentees. But beneath their trashy, Eurovision-on-a-bad-day sound, Pizzicato 5 demonstrate artful grasp of mimicry. From *Sweet Soul Revue*, which ties Vanessa Paradis to Lou Reed (hmmm...) to *Go-Go Dancer* (Lene Lovich sings *Groove is*



who owns a copy of William Shatner singing *LUCY IN THE SKY WITH DIAMONDS*, then this feature is dedicated to you. Pizzicato 5 are packaged very well. Their past album covers are so convincingly tacky that it is all too easy to assume that they are a gang of burnt-out has-beens from another generation. But they are not, they are meticulously rehearsed has-beens from the mid-80s, dedicated to the glorification of the glitzy in much the same way as Bjorn Again. By the time you read this article they'll already be advancing on the UK, but it's unlikely that you'll find them capitalising on their country of origin. The youth of Britain (who expressed a preference) want a cyberjacked, bod-yarmoured, biohazard vision of Japan, not three muppets in flares

Their Japanese origins do not seem to have much impact on their music. Front woman Maki sings in her native language on several tracks, but bi-lingual sleeve notes are thoughtfully provided. There are occasional 'Japanese' moments, but they are almost unnoticeable and rarely signposted. Maki's pronunciation on the chorus of *Catchy* sounds uncharacteristically strange, unless of course she's making a pun on 'kechi' (stingy). There's a perverse circularity in *Me, Japanese Boy*, in which Maki mocks the mock Japlish of Burt Bacharach's original, and it certainly puts Orientalism in perspective. The sound of a genuine Japanese girl singing the sub-human lyrics only highlights the silliness of the original.



In the Heart), their songs demonstrate a perfect understanding of all that we gaijin hold so dear. It's surprising enough that these three Orientals could have leapt so effortlessly onto the 60s bandwagon; what is so unbelievable is that they have transferred themselves into the 70s revival with equal ease. Take *Magic Carpet Ride*, a funky mix of sitar and oboe that is indistinguishable from countless Earth, Wind & Fire numbers. The mimicry is perfect, and this is Pizzicato 5's strength and weakness, since they are obliged to repeat their idols' mistakes as well as their successes. Most of the 70s groups died with their decade because they were so awful, and it is only because Pizzicato 5 have already survived one transition that I am not worried about them managing a New Romantic image change in a couple of years' time.

It's always the most boring guy at the party who insists on telling everyone he's a complete loonie, and Pizzicato 5's insistence on trumpeting their hipness can grate after a while. *This Year's Girl* is a staged interview with Maki in which an English-speaker is forced to ask her mundane questions in Japlish. This tends to go on for a bit, and exists in an even more annoying version in which a voice regularly intones "Strange!" at anything remotely wacky. One wonders what they would have been doing had they been around in the 70s. Would they have been a nostalgic skiffle-group singing songs from a 50s dreamtime? Their value rests in their insanely serious way of



looking at trash, but when trash was all there was, they wouldn't have been able to survive. I for one will keep praying that they have enough trash to live on in the future, and eagerly await their fated duet with Rolf Harris ...



ANIME UK ROCK DOC : PIZZICATO 5

The famous 5's origins in club culture means that their records tend to exist in several different formats and versions. Their publicity people have given us two albums, and these are the ones we're listing here. They also happen to be the most readily available in the UK.

FIVE BY FIVE

Matador, 1994

Includes : *Pizzicatomania*, *Baby Love Child* (Pharcyde remix), *This Year's Girl* (Twiggy vs James Bond), *Me Japanese Boy* (bonus track) The Pharcyde mix is okay, but since you get all but one of the good tracks from this one on *MADE IN USA*, you'd be better off saving your cash and hoping that a like-minded friend has invested in *Me Japanese Boy*. A

lack of lyric sheets in either language will leave you high and dry for that allimportant karaoke cram session.

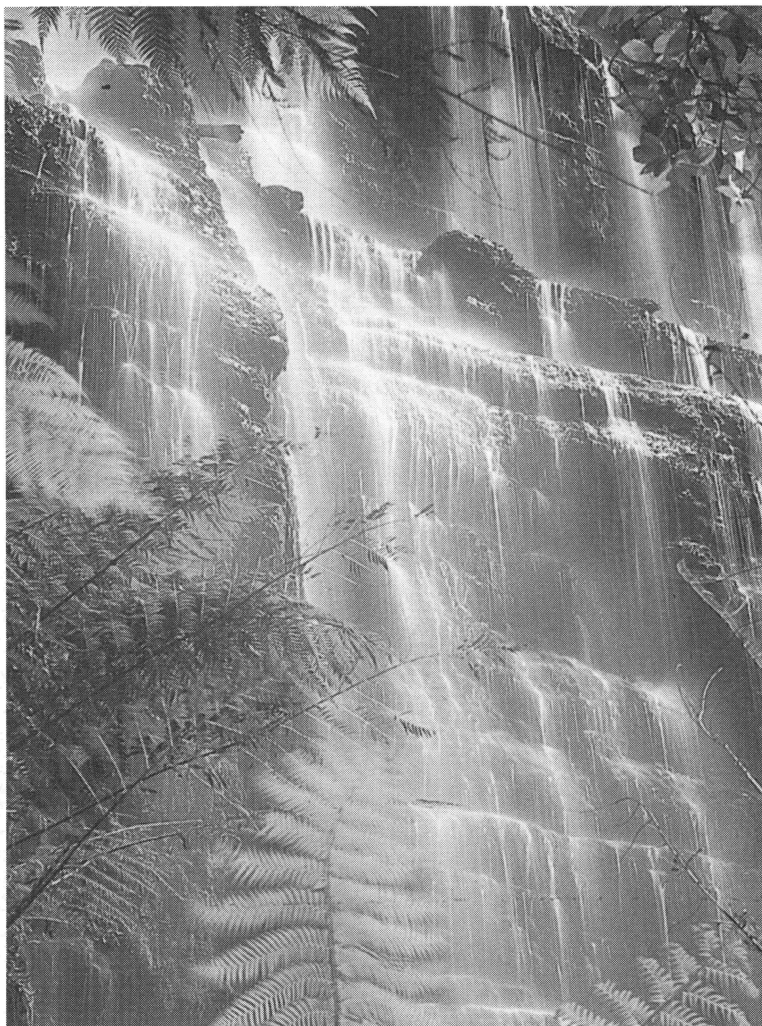
MADE IN USA

Matador, 1994

Includes : *I*, *Sweet Soul Revue*, *Magic Carpet Ride*, *Readymade FM*, *Baby Love Child*, *Twiggy Twiggy/Twiggy vs James Bond*, *This Year's Girl 2*, *I Wanna Be Like You*, *Go Go Dancer*, *Catchy*, *Peace Music*

You get a lot more for your money with this one, and it comes recommended. In case you were wondering, *Magic Carpet Ride* bears no relation to the *Reservoir Dogs* track, and *I Wanna Be Like You* has nothing to do with Disney. Shame really. Bilingual lyric sheets for that most deadly of pastimes, the convention singalong. Go on, you know you want to.





Excuse me, Mr. South America, would you mind awfully leaving that rain forest alone? It's very important for the global environment, you see. We used to have temperate rain forests in Europe, but we cut them all down, so now we're getting on your case. And Mr. China, you know that gross of dodgy fridges we flogged you? Would you mind awfully getting rid of them? They've got CFCs in them, and they're not very in at the moment. Yes, we know we sold them to you, but we've got a conscience this week. By the way, could you North Korean chaps stop that nuclear programme? You're just a bit too foreign and a bit too untrustworthy, and if we're getting rid of our nukes, there's no way we're going to let you have any. We've never used nuclear weapons anyway ...

The whole issue of the ecology fad in anime is fraught with problems. Some will even take issue with the use of the term 'fad'. No matter how noble the fore-runners of popular ecology, when it hit the mass-media at the end of the 80s the self-righteousness of the new forces on the bandwagon doomed the ecology movement from the start. It flourished briefly as a good way to charge more money for inferior

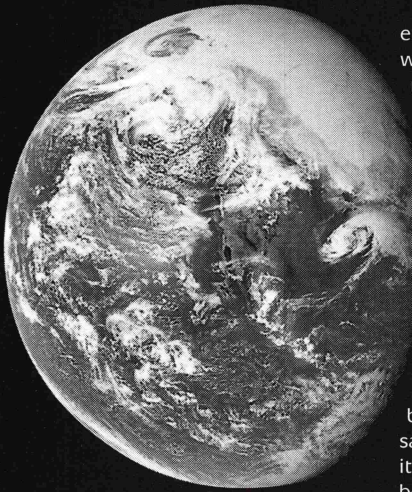
washing powder, but advertising gimmicks tend to devalue their alleged reason for existence. The dolphins still need saving, but we need a newer catchphrase for new BLUGGO, and Green issues are old hat. The same applies in Japan, where there was a brief ecology fad fast on the heels of our own. Contrary to popular opinion, Japan is a beautiful country. It has more national trust land than any other industrialised nation, a sensible forestry policy since the 18th century, and many junior school assemblies today include mass pledges to help the environment. (I saw one that reads: "I promise to protect our beautiful green".) However, a lot of this is a convenient cover-up. The hills around Kyoto are lush and green at the expense of vast tracts of Indonesian forests, cut down to provide hardwood for Japanese construction companies. Every day, somewhere in the world, an area of forest the size of Wales is trashed to make disposable chopsticks. Think about that the next time the Japanese prime minister mumbles platitudes about ecology, if indeed it ever becomes fashionable again.

MACHINA EX DEIS

Some 'ecological' anime seem to be

JUST DESSERTS.





more like salves to the conscience of the audience. It can be argued that *KO CENTURY BEAST WARRIORS*, in making the Humans the evil party, is making a statement of sorts, but then again, the action revolves around the quest for Gaia, a mysterious energy source that can save the world. The aspect of wish fulfillment is that Gaia is there; there is a relatively easy solution to the problem, and then we can forget about it. *BEAST WARRIORS* was the second eco-anime for director Hiroshi Negishi, who had overseen the pro-

environmental collapse has nearly wiped out the human race. Nausicaa may have a classical name, but she is no fatally-flawed Atreides. She is a 'blue-clad' messiah, here to save the world, but in the course of the story we discover that it doesn't really need saving after all. Nausicaa is the one who discovers that the Sea of Corruption is a purifying agent, returning the land to its previous state. Once more we see an environmental crisis solved by inaction. If we just sit back long enough, the world will save itself, or so we are told. Also, it does grate somewhat at the beginning of the *NAUSICAA* manga when we see that industrial civilisation is described as a Western plague that reached Japan. It's as if Miyazaki is suggesting the Japanese are blameless in the pillage of the environment, when as eager embracers of industrial progress they are willing collaborators like ourselves.

DUNE influences are more obvious in *GREEN LEGEND RAN*, which shows us an unrecognisable Earth consisting of a few isolated Oases amid 'seas' of sand. The set design is very reminiscent of Herbert's

Arrakis, most notably in the retro-styled stillsuits to keep moisture from evaporating in the desert. We also have our gods from the machine, the alien 'Holy Mothers' (Herbert's Honoured

Matres?), although their role is difficult to define. Are they stealing the Earth's natural resources, or are they the last repository of greenery? The first two episodes are unclear on the matter, as are many of the Japanese magazine articles we've delved into while researching this feature. Whatever the reason for the Holy Mothers' existence, Aira, their protegee, seems to have some kind of messianic masterplan for restoring the Earth before the end of the third episode. Once again, we can hope that someone or even something will come along to save the day, and that we ourselves need not do anything.

PROGRESS AS EVIL

Anime have been more than a little successful in their portrayal of industrial society itself as evil. Forgetting for the moment the numerous pseudocyberpunk fables discussed by Peter J. Evans in the December 1994 issue of this magazine, there still remain quite a few polemics about Japan's obsession with progress for progress' sake. Perhaps one of the most moving is in 'Crazy Wind' (eps 9 & 10 of *USHIO AND TORA*) in which Ushio attempts to explain to Tora how the weasel spirits must feel about the rise of civilisation. With childlike simplicity he reduces it to pure emotion, describing his feelings when the council demolished his

beloved climbing frame, and then attempting to magnify his youthful horror to encompass the destruction of the weasels' entire world. Construction works have a particularly bad time of it in many of the Toho anime currently available in the UK. They uncover haunted burial sites (*USHIO AND TORA* : Gamin Heads) and ancient shrines (*DEVIL HUNTER YOKO 2*), and this always seems to end in bloodshed for the construction workers.

The idea of progress as an evil thing has been taken to extremes by Seikima-II in their anime *HUMANE SOCIETY*. In recent years, lead singer Demon Kogure has become increasingly vociferous about the environment, siding with Japan's extreme right-wingers in his calls for the removal of all technological development back to and including the invention of the motor car. Whether he is joking or not is hard to tell, but the upshot of his performances both on stage and in the anime are examples of the same old feel-good factor: only two hours to save the Earth, but trust us, once you've seen this film you won't have to worry any more.

ORIGINAL SINS

There are a few anime which appeal from an ecological point of view. Not surprisingly for their intellectual weight, they are all available solely in subtitled editions, but at least they are available. There is the nihilistic *GREY*, the deceptively upbeat *GUNBUSTER*, and its inferior cousin *SALAMANDER*. My choice may seem surprising, since none of them are directly concerned with environmental issues, but then again, a central message is more likely to be interfered with by the production company, whereas peripherals are more likely to be left untouched, as the creator intended.

That's not to say that there isn't anything of value to be found in *NAUSICAA* or *GREEN LEGEND RAN*, it's just that if we search deep for an environmental message it is found to be lacking in credibility.

I am drawn first to *GREY* by its dogged refusal to conform to the formulaic world-saving discussed above. I once heard one fan tell another that it was all right, really, "... he wins in the end, you know," but of course Grey doesn't win, and it makes no difference to the scheme of things whether he wins or not. The planet is dying, and his attack on the great computer won't change a thing. *GREY* is also particularly good on humanity's interdependence on the environment. Witness the linguistic problems experienced by the characters when they are unable to express themselves with metaphors from nature. Nova has never heard of fish or hyenas, and finds the concept of a blue sea intriguing; Grey must explain to

her what these concepts mean, and as he does so we realise how much humanity has really lost.

But it is *GUNBUSTER* that carries all the hallmarks of a truly thoughtful ecoanime. Luckily for British video-watchers, we can now compare it with *SALAMANDER*, which looks to all intents and purposes like a dry-run using money from Konami. In *GUNBUSTER*, the script hits the audience right between the eyes with the same underlying message as *NAUSICAA* : the world can always adapt and heal, but if humanity cannot adapt with it, nothing will mourn it. In *GUNBUSTER*, as in *KO CENTURY BEAST WARRIORS*, the human race are the evil ones. We don't discover the true plot until halfway through, when we find out that the 'evil' aliens the humans have been fighting are in fact the universe's self-defence mechanisms, and that the plague on the face of the galaxy is humanity itself. *GUNBUSTER* may end on a high note, but it also ends with the galaxy torn to shreds, and thousands of lives wasted. The threat of the 'monsters' is not necessarily thwarted forever, and we never get to find out what life is like on the future Earth. In positing a course in which humanity does not deserve to survive, *GUNBUSTER* is even more pessimistic than *GREY*. There is a very telling scene in an orbital lift, in which an ensign discusses this with Kazumi. Ecological concern is intermixed with *GUNBUSTER*'s World War II theories as the ensign asks if humanity really ought to be fighting the war with the aliens. Perhaps, he suggests, the aliens are right and humanity is wrong. *GUNBUSTER* concludes with the human 'virus' fighting back, and winning some sort of victory; an optimistic ending, but still an ending tinged with very deep considerations.

These considerations hold up very well when they are compared with *SALAMANDER*, which seems to have been a sort of dry-run for the *GUNBUSTER* script. Here too we have a 'bacterial' enemy, but humanity's right to make war upon it is never questioned. The Bacterian are always described as evil, and so *SALAMANDER* never has the chance to ask more searching questions about the nature of a 'just war', or of who was in the environment first, and who has the right to alter it. This is only to be expected if we consider *SALAMANDER*'s early days as an arcade shoot-'em-up; we can hardly expect the manufacturers to stick a message on the screen that says : "Are you sure you're not a conscientious objector?" In *GUNBUSTER*, however, the question is asked, and it is "Are you part of the problem, or part of the solution?"

Julia Sertori

ECO-ANIME

duction of *LADIUS* in 1989. The number of parallels between the two anime are immense, and at the bottom line both of them involve a quest for a mystical energy source that can revitalise the tortured Earth. In the case of *LADIUS*, the energy source is called Rido, not Gaia, but there is still the implication that whatever the problems, a simple McGuffin will probably rescue us. The eponymous *LADIUS* ("Le Deus") is, as one might expect, a giant robot that comes to save the day. These anime may be entertaining, but they encourage us to leave all the worrying to the heroes. This can be expected whenever environmental concerns are subjugated by the concerns of a filmmaker in search of a formulaic story. Cinema heroes only have two hours to save the world, but the plot demands that they save it; it's very rare for them to turn to the audience and tell them it's their problem.

SAVE OUR SOULS

The unwholesome aspect of the human need for heroes was a great concern for the sf author Frank Herbert. His *DUNE* series combined a strong ecological message with warnings about over-reliance on one's leaders, and it is a little ironic that *DUNE* has been mined for at least two eco-anime. The first and most famous, *NAUSICAA*, reprises Herbert's messianic and ecological themes, positing a world where

Jolyon Yates

on the birth of Japan's own superhero

You may have seen Manga Video's release of *ULTRAMAN: TOWARDS THE FUTURE*, known in Japan as *UROTORAMAN GURETO* (Ultraman Great). One of the bestknown characters in Japan, he and his fellow beings from Nebula M78 have been kicking Giant Rubber Monster Ass for the last 28 years. There was only one Ultra series without such superhero antics, the only one made in glorious black and white, and that was the first: *ULTRA Q*. In 1954 *GOJIRA* (aka *GODZILLA*) stomped box-office records across Japan, spawning a pop-culture pantheon of monsters, gigantic embodiments of The Bomb, fire, hurricane and earthquake brought to screen life by special effects master Eiji Tsuburaya, who was thus able to set up Tsuburaya Productions in the 1960s. The success of Tsuburaya Pro's *ULTRA Q* led in turn to *ULTRAMAN* and its sequels (see sidebar) and a legion of TV superheroes like *KAMEN RAIDA* (*MASKED RIDER*). (Footnote 1: *ULTRAMAN* was not the first such series. As far as I know that honour goes to *GEKKO KAMEN*, aka *MOONLIGHT MASK*, 1958-59, but it was the most influential.) Inspired by America's SF films and *THE TWILIGHT ZONE*, as well as the home-grown kaiju eiga (monster films), *ULTRA Q* had a dreamy atmosphere all of its own, a weekly mystery series where the mystery just happened to be a guy in a Giant Rubber Monster suit. The following episode guide is in order of original transmission, not

the rearranged order of recently released tapes. All translation errors are mine and I'm grateful to all those who shared their fond memories of the series.

ULTRA Q narrator was Koji Ishizaki and Eiji Tsuburaya directed episodes 1, 2, 3, 8, 13, 17 and 28.

ULTRA Q EPISODE GUIDE

"For the next 30 minutes your eyes will leave your body and arrive at a strange moment in time, The Unbalanced Zone ..."

1. GOMESU O TAOSE!

(Down with Gomesu!) Jan 2 1966

A boy warns construction workers they'll unearth a legendary giant monster called Gomesu who will then have a fight with a giant bird called Ritora. Will they listen to his reasonable warning?

One of the train-spotting pleasures of the Tsuburaya Pro series is the way they recycle costumes, sound effects and footage from the Toho Kaiju eiga. Gomesu is a moonlighting *Godzilla*; it's the suit from *MOSURA TAI GOJIRA* with a few horns and scales stuck on. Another suit was given a frill, renamed Jirasu and fought against *ULTRAMAN* in *NAZO NO KYORYU KICHI*. We're introduced to the regular cast, Newspaper Photographer Yuriko Edogawa/Yuri-chan (Hiroko Sakurai, later a member of the *Kagaku Toku So Tai* [*Science Special Investigation Squad*] in *ULTRAMAN*), Hosokawa Air Service Pilot Jun Manjome/Sempai (Kenji Sahara) and his junior partner Ippei Togawa/Ippei-kun (Yasuhiko Saijo), and the requisite Bullshit Scientist Dr. Ichinotani (Ureo Egawa).

2. GORO TO GORO

(Goro & Goro) Jan 9 66

Goro is a giant ape who swings on cable cars while the tourists are trying to look at Mt. Fuji. More moonlighting! Goro is the King Kong suit from *KING KONG TAI GOJIRA* with a tail stuck on!

3. UCHU KARA NO OKURIMONO

(Gift From Space) Jan 16 66

Burglars steal a pearl which hatches a giant slug with death-ray eyes called Namegon (sound effects from *VARAN* [*DAIKAIJU BARAN*] 1958). Susumu Fujita, who appeared in many Toho SF and Akira Kurosawa movies, makes his *ULTRA Q* debut (he turns up again in #21) and I loved the shot of Namegon's eye-stalks waving around in the apartment window.

4. MAMMOSU FURAWA

(Mammoth Flower) Jan 23 66

Said plant grows up through Yuriko's office building. Tsuburaya had got his trembling hands on the state-of-the-art Oxberry 1200 optical printer (Disney had the only other one at the time) and it shows with wonderful dreamy shots of the Audrey II/Biollante-like flower Juran looming over the Tokyo cityscape.

SFXPRESS



5. PEGIRA GA KITA!

(Pegira Appears!) Jan 30 66

Pegira is a giant walrus/bat who can turn into a meteor and cause wind storms. It's reminiscent/a rip-off of *THE THING FROM ANOTHER WORLD* and *THE BEAST FROM 20,000 FATHOMS* with its arctic setting. Pegira returns in #14.

6. SODATE YO! KAME

(Grow! Kame) Feb 6 66

A boy named Taro wants his turtle to grow to 99cm, and pursues some bank robbers who accidentally pick it up. Then it gets wierd. Kame grows, walks through walls and takes Taro to Ryugujo, underwater Castle of the Dragon King, where he meets Oto Hime and another moonlighting monster, Manda (the serpent from *KAITEI GUNKAN*, 1964). It's all a fable about the gap between children and adults. Obviously.

7. S.O.S. FUJI-SAN

(S.O.S. Mount Fuji) Feb 13 66

Alien Takeru arrives and rides bronco on rock monster Gorugoso (*Godzilla* sound effects). Takeru is one of several friendly aliens who turn up in *ULTRA Q*.

8. KUMO DANSHAKU

(Baron Spider) Feb 20 66

This one is pretty darn spooky, about a mansion haunted by giant tarantulas. One of them lurks in the top of a four-poster bed! Eeeuugh!

9. CHITEI CHO TOKKYU NISHI E

(Supersonic Underground Western Express) Feb 27 66

All seems to be well on the Inazuma's test-run from Tokyo to Osaka, but did they remember to check the luggage for mischievous rubber monsters?

10. AMAII MITTSU NO KYOFU

(Fear of Sweet Honey) Mar 5 66

Vandalised plant-growth formula creates a giant mole called Mogura. Elsewhere it would create a giant spider or mantis or something creepy like that, but not *ULTRA Q*.

A big furry mole. I ask you. Classic bit of Bullshit Science from Dr. ichinotani and fun with a model train too!

11. BARUNGA

(uhh... Barunga) Mar 12 66

Energy sucking blob from outer space! Similar to *DOGORA*, from which it also takes its sound effects (see the excellent *UCHU DAIKAIJU DOGORA*, 1954).

12. TORI O MITA

(I Saw a Bird) Mar 19 66

Kemiru is a boy whose pet canary (which he names 'Crow') turns out to be the giant bird *Rarugyusu* from 964 AD. With destruction footage from *RADON* (1956) and a quiet, peculiarly contemplative ending.

13. GARADAMA

(Garadama, natch) Mar 26 66

A ridiculous bandy-legged giant monster wrecks a reservoir. Garamon is a robot sent from Planet Chirusonia by Semi Ningen to invade Earth! See also #16.

14. TOKYO HYOGA KI (Time of the Tokyo Glacier)

Apr 3 66

Pegira returns. There are some excellent shots of the airport and city-draped in ice, and a classic kamikaze attack. A disguised Pegira played Chyandora in *ULTRAMAN*'s 'KAIJU MUHOCHITAI'.

15. KANEGON NO MAYU

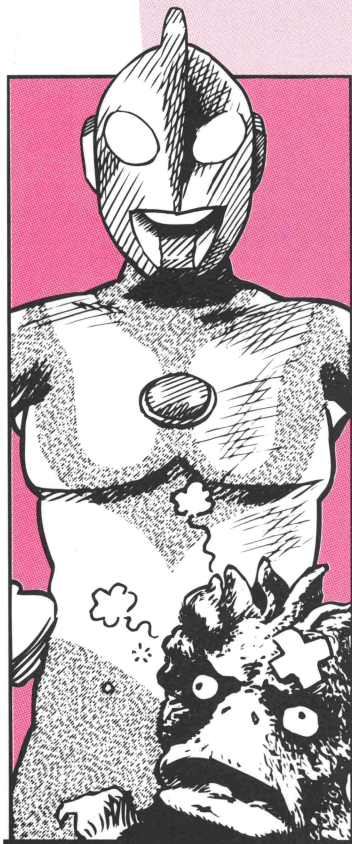
(Kanegon's Cocoon) Apr 10 66

ULTRA Q fans seem particularly fond of this episode. A greedy boy turns into one of the most gob-smackingly absurd looking monsters I have ever seen, which has to eat money to survive (there's a cash register in its chest). The birth of Kanegon scene is extremely wierd. One of *ULTRA Q*'s whimsical stories, and there's a moral in there too, somewhere.

16. GARAMON NO GYAKUSHU

(Garamon's Revenge) Apr 17 66

Two ridiculous bandy-legged monsters wreck Toyko. When they 'die' they puke bubbles. They still turn up





in the Ultra Series. Semi Ningen controls the robots with a gadget that can operate any machine! Nice flying saucer shot at the end. The truck driver is played by Yoichi Numata (he was Keloid in OGON BATTO [Golden Bat] 66) and Hanizawa is played by Akihiko Hirata, best known for his role as Dr. Daisuke Serizawa in GOJIRA (54).

17. HACHI-BUN KEIKAKI

(The 1/8th Size Project) Apr 24 66

Wot no rubber monster? Kids must have gone into withdrawal when this aired, but it's one of my favourites. Yuriko is caught up in a crowd rushing into the titular project, where to avoid overcrowding people are shrunk to a few inches high and placed in miniature cities. The disturbing absurdist atmosphere is like a Eugene Ionesco play, and survives the cop-out ending.

18. NUJI NO TAMAGO

(Rainbow's Egg) May 1 66

My favourite title, and there are beautiful shots of the Ibaragi landscape. The Uran capsule is dislodged on its way to a new energy base when the lorry's destroyed by Pagosu, a Giant Rubber Monster (Kids: "Hooray!") with Baragon sound effects (from FURANKEN-SHUTAIN TAI BARAGON, 65) and a hankering for some of that lip-

smackin' Uran. A girl named Piko, thinking it's a fortunetelling ball, decides to take the Uran to Obasan (Auntie). Fortunately, there's a handy Neo-Neutron Liquid Missile for just such an emergency.

19. 2020 NEN NO CHOSEN

(Challenge from the Year 2020)

May 8 66

My favourite episode. It's got an utterly ridiculous monster (a robot called Kemi-rujin), Bullshit Science (they zap it with the X Channel) and a marvellous dreamy atmosphere where the robot dances around in a nighttime fairground, ejaculating fluid from the spout on its head, making strange noises while the carousel music plays. Kemi-rujin returns in the ULTRAMAN episodes KINJIRARETA KOTOBA and (as Zetton Seijin [Starman]) in SARABA UROTORAMAN.

20. KAITEO GENJIN RAGON

(Ragon, Man from the Bottom of the Sea) May 15 66

A mercouple come ashore to rescue their spawn, and the male is accidentally killed when he follows a piano concerto over a cliff. Ragon looks like THE CREATURE FROM THE BLACK LAGOON with a beak, and I like the shots of him stalking through the darkness. He returned as Kyodai (Giant) Ragon in the ULTRAMAN episode DAI BAKUHATSU GO BYOMAE.

21. UCHU SHIREI M774 (Space Command M774)

May 22 66

Zemi, from Planet Rupatsu, helps us out against Bosutangu, a giant manta ray. Her initial warnings are eerily addressed through a talking doll and a juke-box. Susumu Fujita plays the Captain of a pursuit ship.

22. HENSHIN

(Strange/Transformed Body) May 29 66

A butterfly hunter is turned into a giant by mysterious fumes.

23. MINAMI KAI NO IKARI

(Fury of the South Seas) Jun 5 66

Giant octopus Sudaru threatens residents of Konpasu Island. Toho SF regular Akira Kubo plays the heroic sailor, and the octopus (and some footage) is from KING KONG TAI GOJIRA (62). Tsuburaya gets to restage one of his favourite scenes from US monster movies: the octopus attack on a ship in IT CAME FROM BENEATH THE SEA.

24. GOGA NO ZO

(Goga's Statue) Jun 12 66

The 6,000 year old Goga idol is stolen by gangsters, but it hatches a giant drill-assed laser-eyed snail. All this and a secret agent too.

25. AKUMA KO

(Little Devil) Jun 19 66

Riri, daughter of magician Akunama, releases a ghostly evil twin from her id following his abuse and hypnotism. Wonderful shots of the spirit

rising from the moonlit harbour.

26. MOERU EIKO

(Burning Glory) Jun 26 66

A touching story of a boxer, Dynamite Joe, and his pet chameleon Peter, which grows to giant size when out of water. There are some inventive transitions from shot to shot, and a strange nightclub routine around a swimming pool.

27. 206 BIN SHOMETSU

(Flight 206 Vanishes) Jul 3 66

The story is about standard for ULTRA Q: a plane is sucked into a transdimensional cloud and meets a giant walrus called Todora.

28. AKETE KURE!

(Please Open!) Dec 14 67

The team meets crazed people who claim they are trapped on a train which flies through the sky at night. The scenes on the train are shot with an anamorphic lens which warps the image. SF regular Hideo Amamoto (he was Dr Who in KING KONG NO GYAKUSHU [Revenge of King Kong] 67) stars as a novelist whose stories take people to a world of dreams beyond time and space, literally! The series ends with a disturbing scene of one of the ex-passengers screaming to be let back on.

URUTORA Q ZA MUBI: HOSHI NO DENSETSU (Ultra Q The Movie: Legend of the Stars)

1990

Nostalgia abounds with cameos from the old cast, including Yasuhiko Saijo (he played Ippei Togawa the junior pilot) and the same narrator, Koji Ishizaki. The central three characters, Yuriko (now played by Keiko Oginome), Jun (now Toshio Shiba) and Ippei (Shingo Togawa) are now reporters for NTV, investigating strangely salty deaths of people around construction sites, and the disappearance of colleague Tetsushi Hamano (Masami Horiuchi). The solution lies on Ryu Island near West Izu where villagers do butoh dances honouring the sea and Jun gets zapped by a shape shifting Wadatsujin (Miyo Takagi) whose human form Mayumi Hoshino (spot the clue in her surname!) he falls in love with. She also turns into something like the bug-eyed Jomon statues of 1,000-3,000 BC Japan, adding to the Von Daniken shades of the scenario. There's a great soundtrack and striking photography. I loved the climactic scene where the aliens abandon our polluted planet and their ship's thrust sends a tide of beer cans rolling across the beach. 1 hr 51 mins. Director Akio Jissoji, SFX Junkichi Oki.

Just by looking at this guide, it's possible to see ULTRA Q as part of the movement of Japanese Science Fiction away from the ambivalent, fearful relationship with science of GOJIRA to the optimistic embracing of it. The Q monsters are not caused by science unless criminal

activity is involved (as in #10) but are often threats to it; there's a proliferation of monsters which take over, consume or disrupt technology and energy. This optimistic trend was qualified when the pollutant effects of industrialisation seeped into pop culture, see GOJIRA TAI HEDORAH, 1971. In ULTRA Q the threat is also, barring the odd gangster, from outside Japanese society and is summarily defeated by the bravery and scientific resources of the Japanese. I wouldn't say this attitude was merely xenophobia since Ultra Series heroes are frequently aided by aliens (albeit with Japanese features - see #21), and they rapidly assimilate alien technology, for example the Ultra Beings. ULTRA Q's major exception is the movie of 1990, where the aliens take on the aspects of gods, abandoning our spoiled planet, the unscientific responses of the Japanese ranging from worship to mystified helplessness. Of course, all this rumination is just my excuse for watching a Giant Rubber Monster show. I am interested in the sub-texts of pop-culture fantasy, and I enjoy the detective work of researching obscurities, but the real buzz is the same as I had in childhood watching KING KONG (1933) for the first time, the thrill of the surreal juxtaposition of the mundane and something bizarre, the transgression from dreamworld to celluloid flesh. Sure, it's all illusion; the city streets are miniatures or rear-projections, the monster is a model or a rubber suit, often obviously so; but try flexing that imagination muscle, take hold of the unreal and delight in a touch of strange!



THE ULTRA SERIES

URUTORA Q **Ultra Q**
Jan 02 66 - Jul 03 66

URUTORAMAN **Ultraman**
Jul 17 66 - Apr 09 67

URUTORA SEBUN **Ultra Seven**
Oct 01 67 - Sep 08 68)

ULTRA FIGHT (TV short, re-edits from previous 2 series)
Oct 01 70 - Apr 01 72)

KAETTE KITA URUTORAMAN **Return of Ultraman**
Apr 02 71 - Mar 31 72)

URUTORAMAN ESU **Ultraman Ace**
(Apr 07 72 - Mar 30 73)

URUTORAMAN TARO **Ultraman Taro**
(Apr 06 73 - Apr 05 74)

URUTORAMAN REO **Ultraman Leo**
(Apr 12 74 - Mar 28 75)

URUTORA ROKU KYODAI TAI KAIJU GUNDAN **The Six Ultra Brothers Vs The Monster Army** Movie,
Japan/Thailand co-production, released in 1979) (1974)

ZA URUTORAMAN **The Ultraman** animated TV series
(Apr 04 79 - Mar 26 80)

URUTORAMAN EITEI **Ultraman 80**
(Apr 02 80 - Mar 25 81)

URUTORAMAN MONOGATARI **The Ultraman Story** movie
(Jul 14 84)

URUTORAMAN ZOFUI **Ultraman Zophy** 1984

ANDORO MEROSU **Andro Melos** TV short (Mar 84-Jun 84)

URUTORAMAN KIZZU NO KOTOWAZA MONOGATARI **Ultraman Kids' Proverbial Tales** animated TV series
(Apr 01 86 - Nov 86)

URUTORAMAN U.S.A. **Ultraman - The Adventure Begins** animated TV movie 1987

URUTORAMAN O TSUKUTA OTAKO-TACHI **The Men Who made Ultraman** documentary 1989

URUTORAMAN GURETU **Ultraman Great**, aka ULTRAMAN:TOWARDS THE FUTURE (Nov 1990)

URUTORA Q ZA MUBI:HOSHI NO DENSETSU **Ultra Q the Movie:Legend of the Stars** (1990)

URUTORAMAN vs KAMEN RAIDAI **Ultraman vs Masked Rider** movie (1993)

URUTORAMAN PAWADO **Ultraman Powered** (1993)

URUTORAMAN SEBUN : TAIYO ENERUGI SAKUSEN **Ultraman Seven : Solar Energy Project** TV short followed by information on 'clean energy' (Mar 21 93)

There are also a few movies made by compiling Ultra episodes, eg URUTORAMAN (Akio Jissoji's Ultraman) and URUTORAMAN KAIJU DAIKESSEN (Ultraman : Battle of the Monsters) both 1979. The final ULTRA Q episode seems to have been a winter special (see episode guide).

THE GODZILLA SERIES

(* = Recommended)

GOJIRA **Godzilla** (US re-edit : GODZILLA - KING OF THE MONSTERS!, 1956) *1954

GOJIRA NO GYAKUSHU **Godzilla's Counterattack** (US : GIGANTIS THE FIRE MONSTER, 1959) 1955

KING KONG TAI GOJIRA **King Kong vs Godzilla** 1962

MOSURA TAI GOJIRA **Mothra vs Godzilla** aka GODZILLA VS THE THING *1964

SAN DAIKAJU CHIKYU SAI NO KESSEN **Three Bloody Great Monsters Fight Over Earth**, aka GHIDORAH THE THREE HEADED MONSTER 1964

KAIJU DAISENSO **War of the Monsters** aka INVASION OF THE ASTRO MONSTER 1965

GOJIRA, EBIRA, MOSURA:NANKAI NO DAIKETTO **Godzilla, Ebirah, Mothra:Punchup in the North Sea**, aka EBIRAH - TERROR OF THE DEEP 1966

KAIJU TO NO KESSEN-GOJIRA NO MUSUKO **Monster Island Battle-Son of Godzilla** 1967

KAIJU SOSHINGEKI **March of the Monsters** aka DESTROY ALL MONSTERS 1968

GOJIRA, MINIRA, GABARA: ORU KAIJU DAISHINGEKI **Godzilla, Minya, Gabarah: Great Charge of the Living Monsters**, aka GODZILLA'S REVENGE (this one gets a minus *) 1969

GOJIRA TAI HEDORAH **Godzilla vs Pollution** aka GODZILLA VS THE SMOG MONSTER 1971

CHIKYU KOGEKI MEIREI : GOJIRA TAI GIGAN **Earth Attack Command: Godzilla vs Gigan** 1972

GOJIRA TAI MEGARO **Godzilla vs Megalon** 1973

GOJIRA TAI MEKAGOJIRA **Godzilla vs Mechagodzilla** 1974

MEKAGOJIRA NO GYAKUSHU **Mechagodzilla's Revenge** 1975

GOJIRA **Godzilla** aka GODZILLA 1985 - THE LEGEND IS REBORN 1984

GOJIRA VS BIOLLANTE **Godzilla vs Biollante** *1989

GOJIRA VS KINGU GIDORA **Godzilla vs Kingghidorah** *1991

GOJIRA VS MOSURA **Godzilla vs Mothra** *1992

GOJIRA VS MEKAGOJIRA **Godzilla vs Mechagodzilla** *1993

GOJIRA VS SUPESU GOJIRA **Godzilla vs Space Godzilla** 1994

The above alternative titles are selective.

Godzilla also appeared in the TV superhero series RYUSEI NINGEN ZON (Zone, the Meteor Man, Apr 02-Sep 24, 1973, # 4-6, 11, 15, 21 & 25) and cameoed in the Ultra Series and in the US films ONE CRAZY SUMMER, AIRPLANE!, PEE-WEE'S BIG ADVENTURE, and BAMBI VS GODZILLA. On US TV Godzilla cameoed in THE A-TEAM, and starred in an animated series from Hanna-Barbera. The Godzilla USA film scripted by the writers of ALADDIN, Terry Rosso and Ted Elliott, is due for release by Tristar in 1995.



All Ultra Q illustrations provided by the author.

Above: GARAMON, KANE-GON, KEMU-RUJIN
PREVIOUS PAGE
Left: ULTRAMAN & RAGON
Centre top-bottom: SPACE GODZILLA, MOTHRA, MOGERA #1, MOGERA #2
Right: JIRASU

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Lupin the 3rd

THE SECRET FILES

ルパン三世

Part 2 of our feature
on the anime world's
greatest thief, by
Helen McCarthy

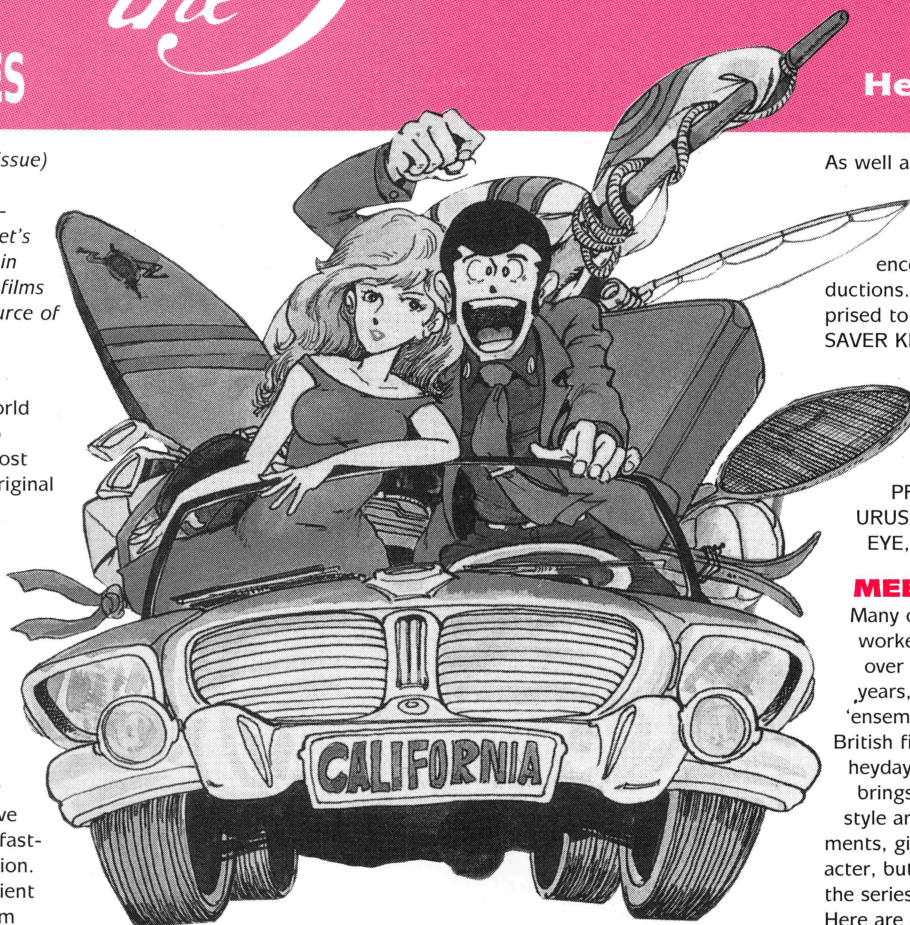
Part 1 of this article (see last issue) looked at the background of LUPIN III, its creator, its inspirations and its characters. Now let's talk about the people involved in making the anime version, the films available in Britain and the source of all the trouble - the manga.

REEL LIFE

People and places from our world frequently made their way into Lupin's universe. One of the most popular features of both the original Arsene Lupin tales and the James Bond adventures - LUPIN III's two main sources (see part 1, last issue) - was their cosmopolitan background, portraying a lifestyle most of their readers dreamed of, but would never experience. In just the same way, the anime takes viewers all around the world, grounding its flights of fantasy in firmly realistic settings to give the audience an impression of fast-paced metropolitan sophistication. For example, the renowned Orient Express appears both in the film THE GOLD OF BABYLON and in episode 8 of the second TV series; in both cases the reproduction of the famous train is exact. In BYE BYE LIBERTY, the streets of New York and the Statue of Liberty are lovingly re-created. Paris, Pisa, Pompeii, Moscow, Madrid, Berlin and Venice are just a few of the recognisable locations, and just to make the intended audience feel at home there are Japanese landmarks too.

IN ON THE ACTION

You can spot famous people as well as famous places, because many of the crew did their utmost to get themselves onscreen and into the action. Here are just two examples. The last episode of TV series one shows Jigen and Fujiko, in a rust-bucket of a Mini, breaking in to the Miyazaki house while the director and his family are at dinner, leaving via the garage. Miyazaki trivia collectors should note that the house is exactly portrayed. Yasuo Otsuka, a longtime LUPIN team member, appeared in a number of episodes, usually wearing his black beret, sometimes at the wheel of his giant Jeep, Magoo 2. His passion for motors got him into the opening scene of CAGLIOSTRO CASTLE - look out for a guy driving a huge lorry.



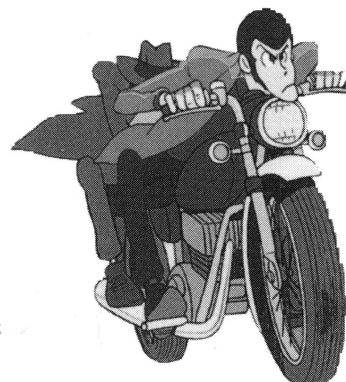
As well as sneaking onscreen in LUPIN III, writers and directors sneaked LUPIN III references onscreen in other productions. You won't be too surprised to see this in the TV series SAVER KIDS, based on Monkey Punch's manga and directed by Otsuka, but look out for Lupin and the gang in episodes of MAGICAL PRINCESS MINKY MOMO, URUSEI YATSURA, and CAT'S EYE, too!

MEET THE TEAM

Many of the LUPIN III crew have worked on the series and films over a period of ten to fifteen years, giving the whole team an 'ensemble' feel not dissimilar to British film house Hammer in its heyday. Of course, each artist brings his or her own distinctive style and ideas to the various segments, giving each a different character, but the talents committed to the series as a whole are staggering. Here are a few examples.

SHICHIRO KOBAYASHI of KOBAYASHI PRODUCTIONS, writer on CAGLIOSTRO CASTLE with Miyazaki, produced THE FUMA CONSPIRACY eight years later. One of the art and design supervisors (usually called SAKKAN in Japanese) on both these films was Kazuhide Tomonaga, who had worked on the second TV series.

TAKEO KITAHARA, a chara designer on the second TV series, worked on chara design for the CITY HUNTER series and the GUNDAM F91 movie. He is also one of the most admired illustrators in Japan. **YUZO AOKI**, designer of the feature film MU NO HAKUGEI (The White Whale of Mu, or MOBY DICK 5 in English), was one of the most gifted designers on the second TV



The author gratefully acknowledges the assistance provided by the following people and publications: ANIMAGE; THE ANIME; KAPPA MAGAZINE; MANGAZINE (the Italian magazine published by Granata Press); Vicki M. Wyman; Francois Suter; Jonathan Clements; Steve Kyte; Jim Swallow

series, went on to work with SHINGO ARAKI on the third series charas, and was sakkan on SECRET OF MAMO and GOLD OF BABYLON. Araki is a renowned manga artist and anime chara designer in his own right, with a long list of credits including SAINT SEIYA and many other top tv shows.

YASUO OTSUKA, whom Monkey Punch himself regards as one of the designers who has come closest to capturing the 'feel' of his charas from the manga, worked on LUPIN III from the very beginning and was charac designer and sakkan on CAGLIOSTRO CASTLE and general supervisor on THE FUMA CONSPIRACY and SECRET OF MAMO. His passion for mecha design led him to use some of his vast collection of classic car photos as reference for the various autos in LUPIN III.

HAYAO MIYAZAKI, who worked as a director on the first tv series with his longtime partner ISAO TAKAHATA, and wrote and directed episodes 145 and 155 of the second series under the pseudonym Tsutomu Tenki, took some of the LUPIN crew onto his team for his later films. OSAMU NABESHIMA, sakkan on the third tv series, worked on NAUSICAA OF THE VALLEY OF WINDS, and second series designer TSUKASA TANNI was a sakkan on LAPUTA and a designer on MY NEIGHBOUR TOTORO. And SUMI SHIMAMOTO, the voice of Clarisse on CAGLIOSTRO CASTLE, was his choice for the leading role

in NAUSICAA OF THE VALLEY OF WINDS five years later.

LUPIN'S LOOT

While never merchandised to the extent of GUNDAM or SAILOR MOON, LUPIN III did generate some very attractive items. Pick of the bunch is definitely the model Cagliostro Castle, nearly 2 feet tall, with 20 tiny models of the charas and vehicles from the film. A series of 30 10cm models from the first tv series and CAGLIOSTRO CASTLE was also produced, along with masks of the whole gang, poseable rubber figures, and a number of stuffed toys, ranging from badge-sized felt pin-ons to soft toys a metre tall. Sonorama produced a range of 45 rpm drama records, each with its own little comic and dialogue to follow.

Merchandising is still going on, with a LUPIN III computer game out for the Super Famicom/SNES, and Monkey Punch is ever enthusiastic to take Lupin into new fields, such as CD-ROM.

LUPIN III : THE MUSIC

When the Pilot Film was in preparation, TMS engaged NORIO MAEDA to compose the music. Maeda hit on the perfect style for the pilot - piano-bar jazz, a distinctive sound which has been part of LUPIN III's musical vocabulary ever since. In 1971 the choice for tv series composer fell on Takeo Yamashita, a huge fan of the manga who was

already familiar with Lupin III and his world. He moderated the 'jazz spirit' of Maeda's pilot film music by adding other influences such as traditional Japanese music, 70s rhythms and pop and ballad vocals, while keeping the distinctive jazz 'feel' of the score. He created many enduring themes for the various major characters as well as background music for individual scenes and set-pieces.

For the second tv series another fresh ear was sought. YUJI OHNO, chart recording artist and member of YOU & THE EXPLOSION BAND, brought in a new energy to the existing themes and has remained with the LUPIN crew ever since, working on some of the films and the TV specials. New themes for the third TV series were provided in 1987 by KIYOSHI MIYAUURA, with songs by WAMI MIYAUURA.

LUPIN III - THE MANGA

Monkey Punch didn't think it would be possible to transfer his famous gang to the screen, and looking at the manga you can see why. His unique drawing style and quirky humour make it difficult to change anything without destroying the charm of his work - all the more credit to the TV series team for pulling it off!

Using line and wash techniques rather than the screentone many Westerners associate with manga, he produces an art with strong Western influences but a mischievous Japanese style all its own. The inspiration of the MAD team is clear. The artist's admiration for MAD is so strong that on his first visit to the USA he trekked to New York alone to meet and talk to them.

The stories of the manga are for the most part not connected, single incidents from the lives of the gang or the individuals who make it up rather than an ongoing narrative. They're wacky, wry and very sexy - comics for grownups, full of intelligence and charm and totally devoid of pomposity. Lupin has two aims in most of them - to get rich and get laid, not necessarily in that order - and Monkey Punch gets round Japan's problem with the depiction of genitals in typically crazy fashion, by drawing the scientific symbol for male instead of rendering the anatomy accurately enough to bother the censors. Everyone gets the idea, and the joke.

The range of stories is immense. Lupin's love of gadgets comes out again and again, some of them classy enough for James Bond's Q, and some downright weird, like the hideout in the form of a giant pop-up book, hidden flat under the turf and springing open to enable him to escape Zenigata. Improbable disguises abound, though Fujiko probably takes top prize for squeezing her not inconsiderable charms into a whole-body Lupin prosthesis, undetectable even when stark naked! For the most part the stories are a com-



bination of fast action and humour, but they have their serious moments - woman-hater Jigen finds love in a Western setting, and Goemon faces a samurai's worst nightmare in a horrific torture tale in which, bound and unable to fight, he is asked to betray Lupin. Sometimes the outside world intervenes, as in COMMISSION OF ENQUIRY. The President of the Commission of Enquiry on the Original Arsene Lupin - an obsessed harridan, but a babe nonetheless - turns up to take Lupin III to task for besmirching the image of the original Arsene Lupin and prove once and for all, for the sake of 'all the fans of the TRUE Arsene Lupin' that his claims to blood ties are false. This, of course, arises from the lawsuit by the Leblanc estate which has caused so many problems for overseas releases and put to stop to LUPIN VIII (see last issue). Interestingly, Madam President says emphatically that despite exhaustive research there is no documentation attesting to the existence of any descendants of Arsene Lupin and no record of him or his descendants having married a Japanese, adding further to the mystery of Lupin's origins. Monkey Punch no longer produces strips for regular publication, preferring to work on longer books like his 1001 NIGHTS. There is no hint that there may be more Lupin manga to come. However, with his creator's keen interest in the new technology of CD-ROM, plus his own new role as a console game star, it's more than possible that the master thief will pop up again...

THE FUMA CONSPIRACY

This lovely film, the most lyrical of the Lupin movies apart from CAGLIOSTRO CASTLE, makes frequent and apt references to other





ancient family heirloom which conceals the secret of the clan's treasure hoard. Naturally Goemon's old friends Lupin, Jigen and Fujiko want to help him regain his bride and ensure that the wrong people don't get their hands on the treasure. Inspector Zenigata, meanwhile, is hot on the heels of his old foe, and despite the shocking revelation that one of his own men is not exactly on the side of justice, he ploughs on over hill, dale and mountain, determined to get his man.

The relationship between Murasaki and Goemon is touchingly sketched in; it's a clear case of an inexperienced but determined young lady out, in the nicest possible way, to get her man. But for the intervention of

Monkey Punch loves. And once more, Zenigata is in hot pursuit of Lupin, starting with a magnificent motorbike chase which keeps half the city entertained on a hot summer night.

He isn't the only one chasing Lupin. The elderly lush Rosetta, a minuscule dipsomaniac with the drinking capacity of a supertanker, is hot on his tail and yes, we mean hot! Lupin fends off her unwanted advances with embarrassed courtesy, but is intrigued by her frequent reference to Babylon. The treasure of Babylon is what he's after - the fabled Tower of Babel and its treasures.

In pursuit of this treasure, he and the gang take off for the Middle East, Zenigata and a whole bunch of ICPO policewomen on their tails. The policewomen are wished on Zenigata after the ICPO beauty contest, and soon get the hapless Inspector's measure, treating him as a mere obstruction to their own agenda. The running joke about Goemon's irresistible charm surfaces again in a shootout sequence on the Orient Express, in which the Chinese beauty with the martial arts skills finds her eyes locking with his and their hearts mutually captured. The desert sequences are particularly well planned and executed, with a thrill a minute in the action-packed discovery of ancient ruins and secret passages.

But in the end, the treasure is back where they started - deep beneath New York - and in a twist worthy of Von Daniken at his maddest it was put there by aliens, of whom Rosetta, really a glorious young goddess, is the earthbound representative waiting for a ride home. And the tower doesn't merely hold a treasure - it IS the treasure, made of

solid, gleaming gold. It takes off for the stars with our heroes aboard, but the best laid schemes go astray, and in the end they are left on earth with only a few handfuls of gold, while a rain of butter-yellow dust flakes down over the river under a huge New York moon. This is my own second-favourite LUPIN III film, after the sublime BYE BYE LIBERTY and just ahead of CAGLIOSTRO CASTLE by a nose, so I don't see how you can help enjoying it. Both these films are available now from WESTERN CONNECTION, in the original Japanese with English subtitles, leaving the fine vocal performances and very enjoyable soundtracks intact. Coming later in the year from Manga Video is the first feature film by Hayao Miyazaki, CAGLIOSTRO CASTLE, available in the USA from STREAMLINE PICTURES in English-dubbed format. Take the chance to get thoroughly acquainted with Lupin and his gang. They may not be high octane cyber-punks-with-attitude but they've got wit, style, intelligence and humour. Maybe you'll even be encouraged to seek out the original TV episodes and manga - hard to track down, but (as Zenigata would doubtless agree) well worth the effort.

Top left: LUPIN voice actor YASUO YAMADA, by Monkey Punch

Top right: Publicity art for the 4th TV special ORDER TO ASSASSINATE LUPIN, released on video

Bottom left: Lupin, Jigen and Goemon from the manga episode THE MECHANICAL ANACONDA

Bottom right: The gang & Zenigata - publicity art from THE SECRET OF MAMO

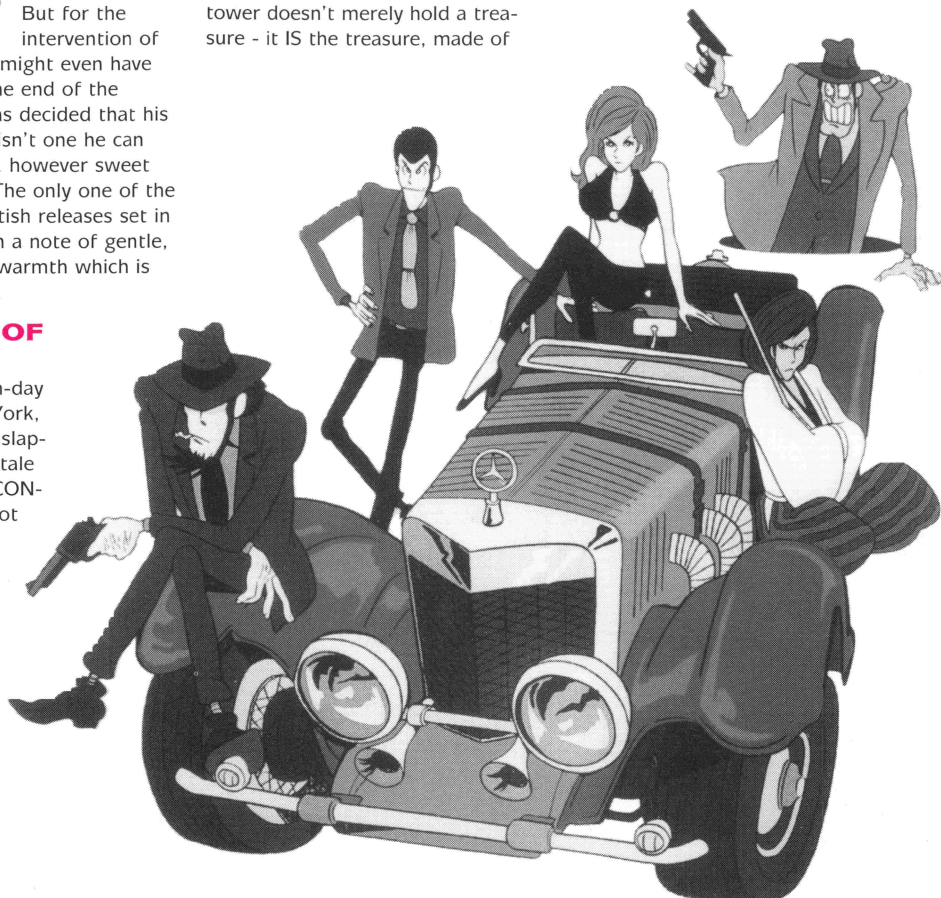
movies but is far more than a compilation of images from elsewhere. The martial arts references in the final fight, when Goemon faces off against a gang boss who is the quintessence of every charismatic bad guy in a swordsmen movie, are no barrier to the enjoyment of a perfectly choreographed and timed fight sequence. The car chases are splendid, with both the vehicles and Fujiko's red Kawasaki bike (with matching leathers) perfectly detailed, and the scene in the engine depot with its beautifully rendered locomotives is reminiscent of a myriad Fifties film showdowns. There's even a reference to Umberto Eco's classic THE NAME OF THE ROSE in the drugs and devices used to slow down our heroes as they progress through the Suminawa ancestral treasure house towards the final showdown.

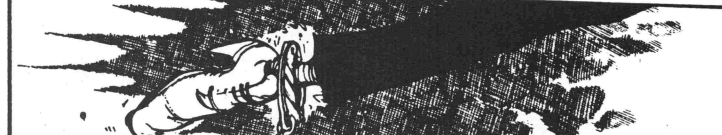
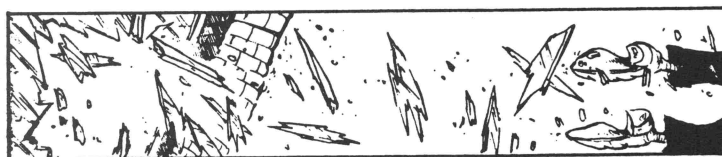
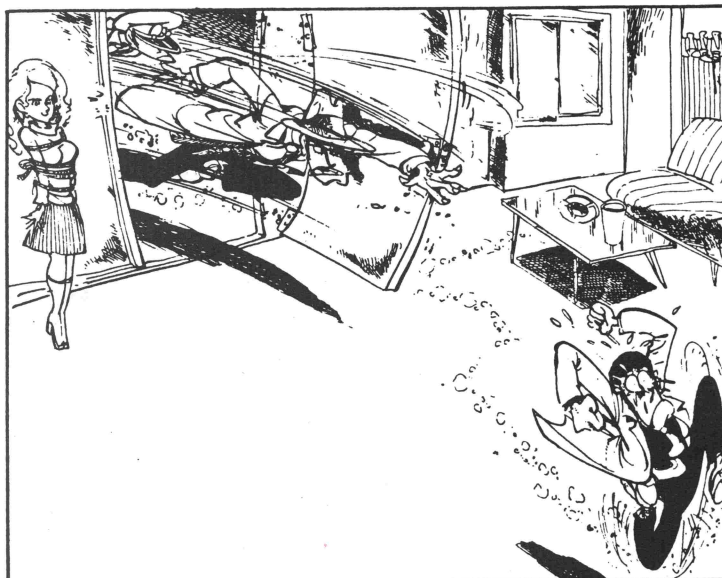
The story opens in a traditional Japanese temple where Goemon Ishikawa, long sworn off women, is marrying Murasaki Suminawa. The ceremony comes to an early end when the rival Fuma clan steal the bride. She is to be exchanged for an

the Fuma clan, it might even have worked, but by the end of the movie Goemon has decided that his way of life really isn't one he can share with a wife, however sweet and resourceful. The only one of the three planned British releases set in Japan, it closes on a note of gentle, slightly regretful warmth which is entirely charming.

THE GOLD OF BABYLON

Set in the modern-day Babylon of New York, this is a far more slapstick, offthe-wall tale than THE FUMA CONSPIRACY, but is not without its own charm and lashings of adventure. Once more, references to other film are gracefully made, in particular to the Indiana Jones epics which creator





Manga panels above show the power of Monkey Punch's visual storytelling. These frames from AN EYE FOR AN EYE, A TOOTH FOR A TOOTH show an almost cinematic flow of action and variety of viewpoint.

ANIME UK gratefully acknowledges the kindness of Monkey Punch in giving our editor the beautiful colour picture on the opposite page, and allowing us to share it with our readers. This picture © Monkey Punch, all rights reserved.

LUPIN III episode listing

Translated by JONATHAN CLEMENTS

TV Series 1, 1970-72

1. Is Lupin burning?
2. The man they call a sorcerer
3. Farewell, beloved devil-woman
4. Once chance to break free
5. Goemon Ishikawa XIII
6. Rainy Afternoon
7. Wolf calls a wolf
8. All-cost Tramp War
9. Abbatoir Blues
10. The Flase Label
11. When 7 bridges fall
12. Who laughed last?
13. Careful with that time machine ..
14. Secret of the Emerald
15. Off to Europe for Lupin
16. The Battle for the gemstone
17. Lupin in a trap.
18. Judging the Beauty Contest
19. Which of the three has won?
20. The flase Lupin
21. Rescue Jaja!
22. Winning Gambit in the Computer War
23. The Struggle for the Gold

TV SERIES 2 1976-79

1. Enter the gallant Lupin III
2. Money down the drain on Rio sunset
3. The legacy of Hitler
4. Listening for Nessie's roar
5. Transporting gold bullion
6. Is the Tower of Pisa still standing?
7. The 3,000-year curse of Tutankhamun
8. Venice Express
9. How are the Floating World Blues?
10. Stealing files M1,2,3
11. Theft at the Monaco Grand Prix
12. A gift for the President
13. Pursuit in San Francisco
14. Carribean Adventure
15. Heading for the Spy
16. Two-faced Lupin
17. Mad with Oirudarah
18. Black Panther
19. Can the ten year safe be cracked?
20. Chasing the packaged Lupin
21. Goemon's Revenge
22. Searching for the mystery of the Woman's Pavilion
23. The standpoint of the 4th sorceress
24. Appearance of the rat-thief temple boy
25. Certain death tokage!
26. Guns & Roses
27. Where did Cinderella's stamp go?
28. Melon the female detective
29. Hattopoppo electric shock war
30. Hot Morocco breeze
31. White night attack
32. Lupin dies again
33. Who is the owner of Orion's crown?
34. Lupin becomes a vampire
35. In pursuit of the Gorilla Gang
36. The Secret of Moonshadow Castle
37. Genghis Khan's buried treasure
38. ICPO's Tough Trap
39. Daija disappeared in the Hong Kong night sky
40. The Menace of Missile Jack
41. In search of Princess Kaguya's Treasure
42. Lupin becomes a bride
43. Where are the bones of Peking Man?
44. The Vanished Special Armoured Car
45. Murder has the scent of wine
46. Lupin sold for a high price
47. Her Majesty the Queen's Zukkoke Office
48. Lupin laughs at the Emergency bell
49. Poison within the cute girl
50. The Lupin I love (pt. 1)
51. The Lupin I love (pt. 2)
52. Emmanuel, the angel's whisper
53. The Mad Phantom Mark III
54. Inspector Hanna's Ten-Year Promise
55. 5 people & the Snowflower Enigma (pt.1)
56. 5 people & the Snowflower Enigma (pt.2)
57. Lupin or the computer?
58. The other side of the border
59. The Mysterious World of Madame X
60. The Flowers of the Indian Suicide
61. The Mid-Air Blade
62. The Devil's Bell Tolls for Lupin
63. From trap to trap
64. In the hands of the Christmas Spirit
65. Lupin's enemy is Lupin
66. Ordered to be shot!
67. Lupin's Great Journey to the West
68. Kajino Island - reversal and re-reversal
69. The Fearful Woman of Tottsuan
70. The Classic Thief of Kyukan Island
71. Lupin vs the Shinsengumi
72. Skateboard Murder!
73. Rally of Flowers, Storms & Theft!
74. The fearsome Human Chameleon
75. No bridal gown for Fujiko
76. Know anything about Shakespeare?
77. Lupin is caught by a horoscope
78. Daiya's gleaming robot eyes
79. Lupin's funeral march
80. The Final Cup Noodles
81. Fujiko! All Men are Horrible!
82. The Tottsuan Hostage Battle
83. Lupin's Great Western Play
84. Leave the avenging to Lupin
85. ICPO Secret Directive
86. Enigma of the Shining Night-Mask
87. The Devil calls to Lupin
88. Lupin's Great Pole-to-Pole Adventure
89. The Robbers' Symphony
90. The Great Villain
91. The Time-Galloping Girl
92. Madam & the Thief
93. Invaders of the Great Wall
94. Lupin vs. Superman
95. From the Ghost Ship with Love
96. Lupin's Cookery Heaven
97. Lupin Searches for the Treasure of his Life
98. The day Tottsuan wasn't there
99. The Combat Magnum Scattered in the Wilderness
100. Ultra battle for the Famous Painting
101. Lust in Versailles
102. Lupin likes Chanel
103. A Wolf saw an Angel
104. The most dangerous gold bed
105. The Woman who Disappeared on Devil-Head Island
106. You are a cat, I am a Katsu!
107. The trap of the cursed wedding ring.
108. Sword of Despair
109. Lupin's most troubled time
110. The Wrath of Fujiko
111. Did the Invaders Crack the Safe?
112. Goemon Escapes by a Whisker
113. Lupin & the 47 Samurai
114. The Secret of the Mysterious Picture at Daina
115. The Mona Lisa's second smile
116. Did 108 Bells Toll?
117. The Chewing Gum Armour war
118. Daiya in the Southern Cross
119. Lupin Murders Lupin
120. Frankenstein Lupin
121. The remains of my uncle's treasure
122. Napoleon's Treasure
123. Thieves in Paris
124. Popcorn Quest, 1999.
125. Oirudara's Grand Strategy
126. Lupin Goes to Hell
127. Full-frontal Attack Deadball
128. Lupin vs Lao Sha
129. Jigen's Brave Heart
130. Lupin vs. Two-Face the Mystery Man
131. The Enigma of Goemon's Two Blades
132. Robber Squad of the Haunted Himalayas
133. Hand over the Hot Treasure
134. The race to Arrest Lupin
135. Lupin & Poison & Magic
136. Gorgeous Team-Play
137. Revenge of the Golden Butterfly
138. Secret Treasure of Pompeii and the Poison Snake
139. Lupin's Theft
140. Wolf Roll the Running Pig!
141. Implicated in Moscow, 1980
142. The Favourite Disappears in the Grand Race
143. Chronicle of the Miami Bank Raid
144. Fujiko is a Whisker Away from Danger
145. Albatross, Wings of Death
146. Lupin's Glorious Defeat
147. The Mermaid Disappears on a White Night
148. Target at 555m
149. The Secret Treasure of the Veil
150. "Zoo" Piano Symphony
151. Lupin Under Arrest in Hawaii
152. Jigen, Pistol & Hat
153. The Gift from God
154. The Growing Legacy of the Hexagon
155. Farewell, Beloved Lupin

(screened 10th June 1980)





The last event of the year - COMIKET in winter: report and pictures by our special correspondent **MASAAKI KATO**, 29-30 December 1994

47th COMIKET

The Season of Goodwill. Attendees are making a traditional line, as usual. Some say it is one of the pleasures of COMIKET to wait in line, because they can give each other information and share their interests while they are waiting. Their conversation can get very excited!

Although it is a yearly occurrence, COMIKET in winter is just like a Xmas present to oneself, a New Years 'countdown' party, and more. You won't see this kind of thing outside Japan. Walking through these halls, you find rows of tables with fanzines of many different kinds, and you can see wonderful costume players. COMIKET is a wonderland for costume players, who are given their own space at the event - a special present for them. In addition, some of the fanzine dealers bring their coloured pencils and pens and will draw illustrations on request while sitting at their tables. I am gathering some of these illustrations. Some day, I hope to be able to show them to you at AUKcon!

Here are a few costume pictures. An increasing number of people now play game characters such as STREET FIGHTER III, SAMURAI SPIRITS, VIRTUA FIGHTER, GAROU DENSETSU and so on. It's as if we're inside an arcade game

machine. I don't play arcade games or console games, but I've met famous characters! Once these characters had to be played over a game machine at COMIKET, because that was the one way to enjoy them. Now, attendees are in raptures at seeing the costume players. For myself, I know NAKORURU isn't a strong character, but I like seeing her because she is so lovely! Who do you like?

I saw many characters from RYU-KNIGHT, which you know as DRAGON KNIGHT; I think the OAV must be one of the most popular in the market. These characters are too much! Look at the picture; two groups, one in the Tokyo area and one in the Osaka area, are organised by the same person and came together to take a picture for ANIME UK! If you ever come to COMIKET, maybe you'll see groups like this.

How about the popularity of AH! MY GODDESS! Well, when I was half-jokingly pretending to be very tired, I met a few GODDESS costume players. One BELLDANDY looked towards us with her hand over her eyes, acting just like the original story. The other BELLDANDY and URD slapped me on the cheek. And I woke up (laugh!) - in other words, this is a skit. Needless to say, they knew me, and they



特集

行ってみるシリーズ第7弾
編集長インタビュー

イギリス・ロンドンアニメUK訪問

Left: Heading for
AIDE Shimbun
article on ANIME UK!

HARUMI

enjoy joking around with people, so they were being very funny. Ah, my BELLDANDY, thank you for your love! This kind of cosplay is rarely seen outside Japan.

YU YU HAKUSHO's charas are popular too, and more costume players are playing them, especially Kurama and Hiei. They are among the most popular characters in the anime market; there is a whole genre of fanzines devoted to them, and sales are increasing.

There were old characters present, too. Do you remember the designer Reiji Matsumoto? His characters are very precious to us now, and MAETER and queen emeraldas are still among the favourite characters for middle-aged anime fans. When I was a boy, I remember watching the TV programme GALAXY EXPRESS 999 with pleasure.

Have you ever seen a Japanese fanzine? They are different from yours. We call fanzines DOHJIN-SHI in Japan. (DOHJIN means coterie or group, SHI means magazine.) Generally, they are classified into various different genres. I like parody works, which combine quality illustration and original stories written by the dealer, about popular anime, manga or game charas. If you don't know anything about Japanese fanzines, I think you could not tell the difference between a fanzine and the original - especially for CLAMP. Almost all the dealers who love CLAMP's characters draw illustrations that look like CLAMP originals, apart from MAGIC KNIGHT RAYEARTH.

I interviewed some attendees about their fanzine purchases, too. I asked them how much they planned to spend on fanzines at COMIKET. Most of the people I spoke to were working members of society, not students. A fanzine generally costs about ¥500-Y1000 (£3.50 - £7), so the range of answers is large.

The minimum purchase was ¥20,000, maybe around 30 books. Fans buy from their favourite dealers, whose work they like most. Most people said they would spend over ¥100,000, about £700. They invested their New Year bonus in fanzines. This amount would pay two months' rent for a single room in Japan!

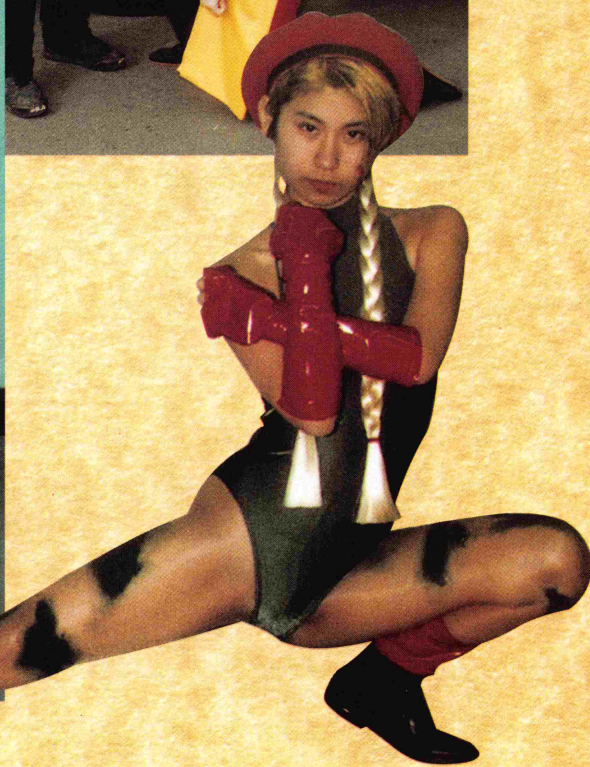
Can you understand the power of dohjinshi?

All pictures © Masaaki Kato. These pictures may not be reproduced without the permission of the photographer and subjects.



Top: 47th Comiket catalogue
Top left: DEVILMAN - TV series version
Middle left: Maeter from GALAXY EXPRESS 999 and Emeraldas from CAPTAIN HARLOCK
Bottom left: Tokyo and Osaka RYU KNIGHT groups
Centre left: Hiei and Kurama from YU YU HAKUSHO
Centre right: TOKYO BABYLON
Top right: MOBILE SUIT GUNDAM
Middle right: CYBORG 009
Bottom right: Eat your heart out Kylie, Cammy's here!

SPECIAL NOTE : The Editor of ANIME UK wishes to extend special thanks to all the costume players and artists who have so kindly helped our special correspondent, and to say how very much she enjoys and appreciates the beautiful artwork and gifts they have sent. Domo arigato gozimasu!





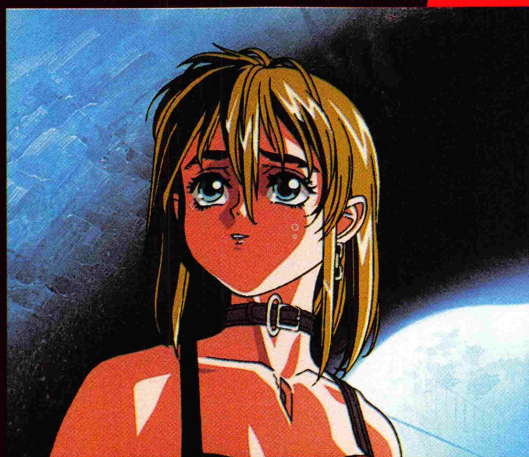
Top left : Game charas in unison
Centre left/top right: The Pretty Sailor Senshi and Chib-Usa
Bottom left : What are the X-Men doing at Harumi? Heroes can go anywhere!
Bottom right : The Magic Knights and Mocona from RAYEARTH

NOW TURN TO PAGE 39: see art from the dojinsi on sale at the 47th Comiket!



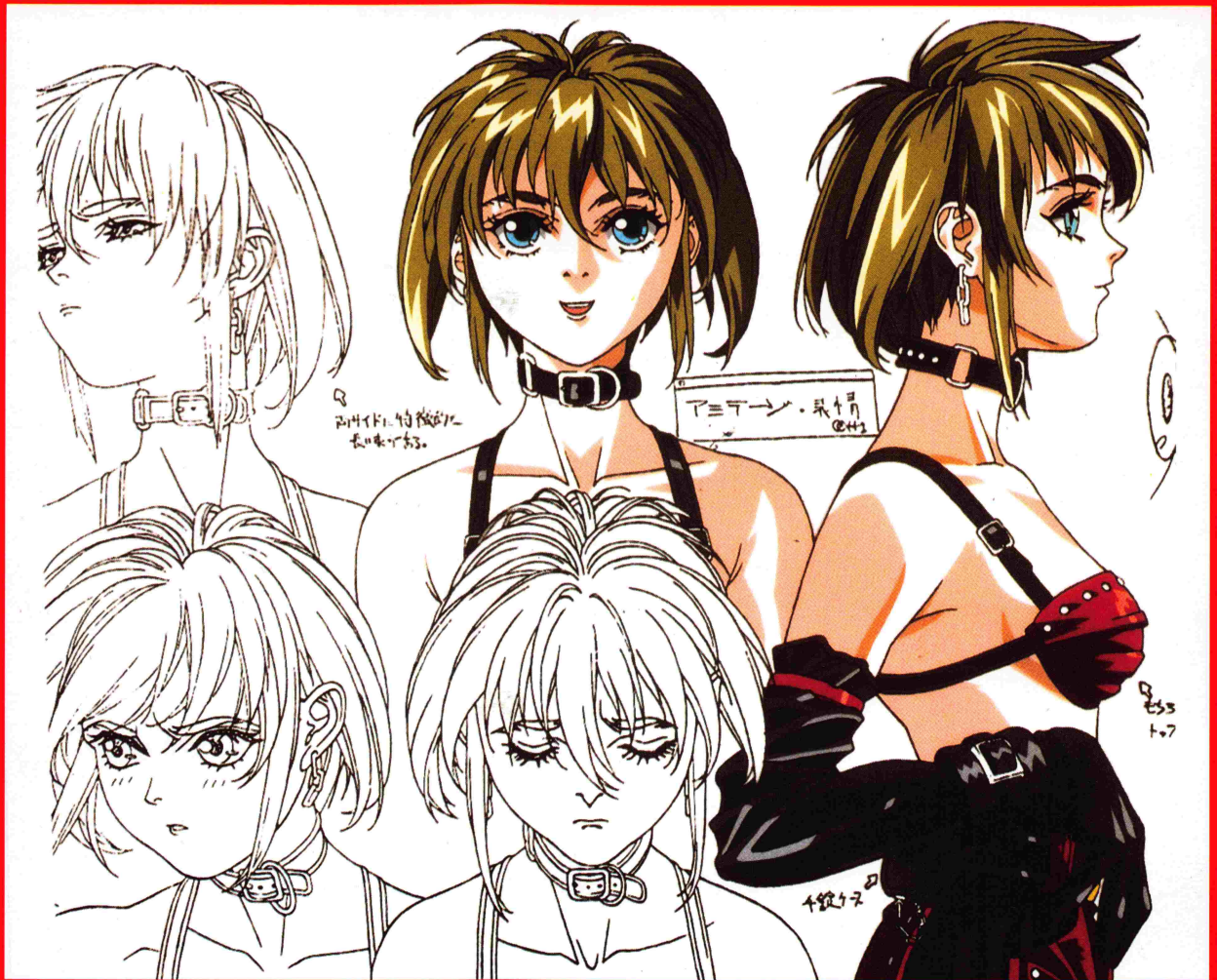


"PRETTY
HATE
MACHINE"

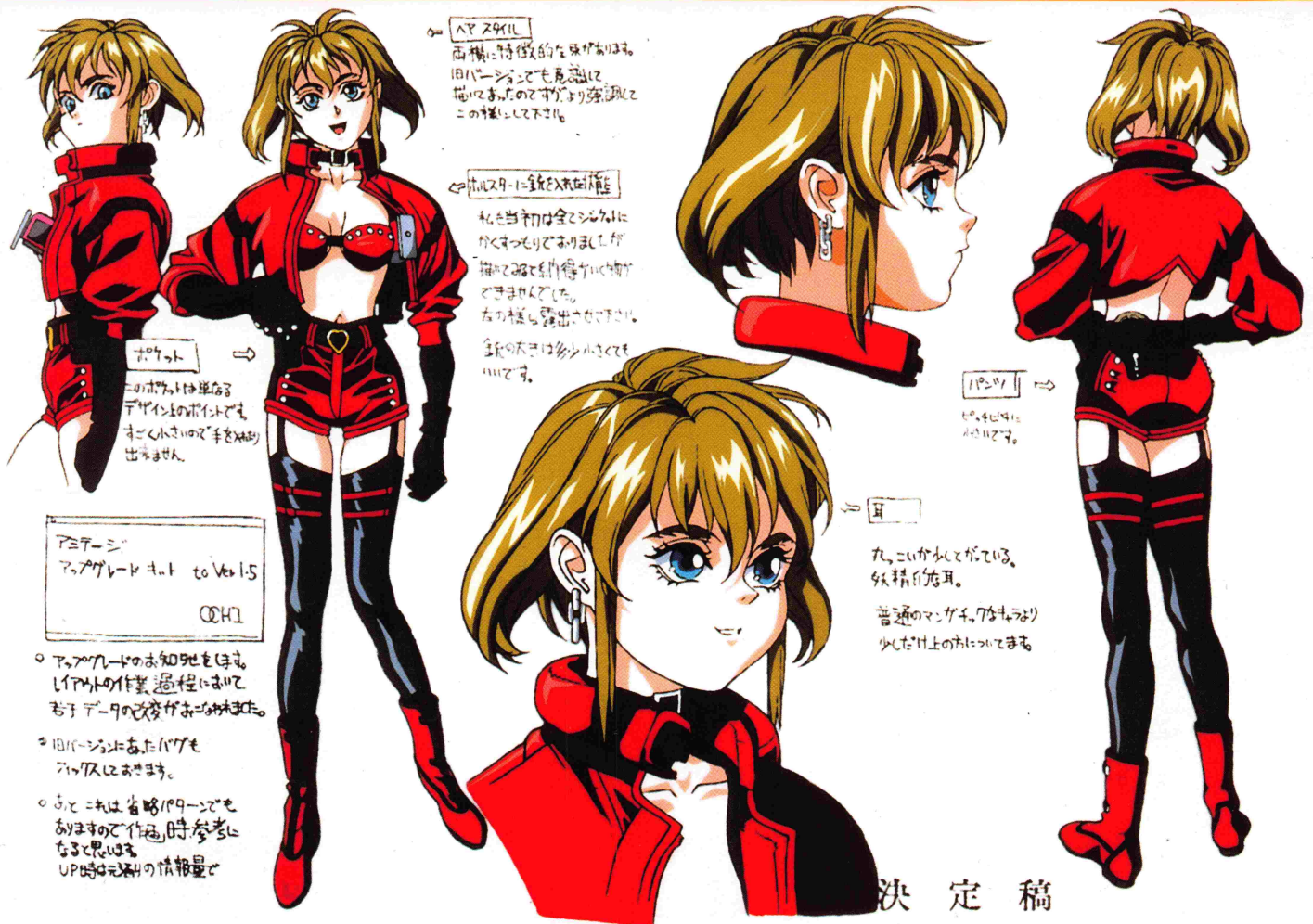


ARMITAGE III

ARMITAGE III



Production art
(complete with notes)

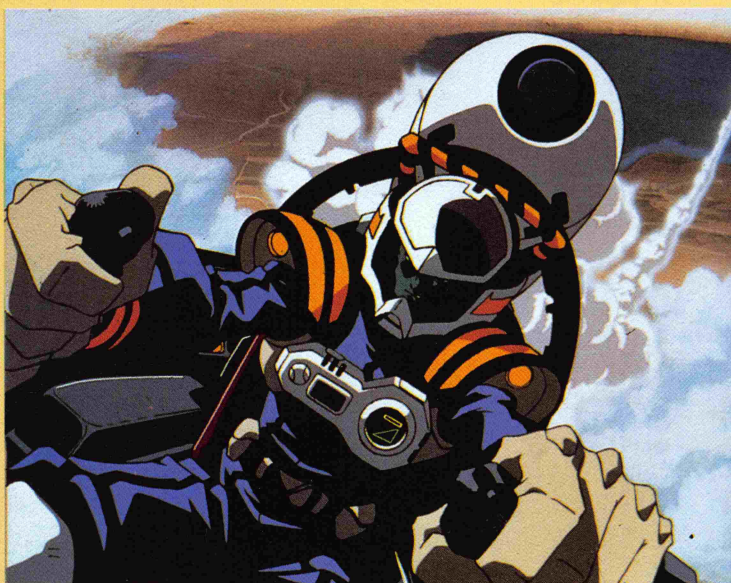




MACROSS is reborn in the TV series MACROSS 7, currently airing in Japan and the OAV series MACROSS PLUS, coming to the UK from Manga Video. AUK's **HELEN MCCARTHY** and **PETER EVANS** of SAKURA STUDIOS look at the latest incarnations of the epic which began on Japanese TV in 1982.

MACROSS

THE NEW GENERATIONS



The original MACROSS story is one of the classics of anime; it has such a powerful hold on its fans that, as MACROSS PLUS originator and director Shoji Kawamori remarked in a recent interview in ANIMERICA, "if something's got the name MACROSS attached to it, the chances of approval are very high".

Kawamori and his friend Haruhiko Mikimoto are still working together on the saga, but this time Kawamori's responsibilities have widened. MACROSS PLUS and MACROSS 7 have given him the opportunity to develop his story and character ideas and also to take a brave step into the future of anime by incorporating computer graphics (CG) with traditional cel animation in ways that have never been successfully attempted before.

CELLULAR STRUCTURE

Computer graphic animation and handpainted cels have met before, but the relationship has been uneasy and not always successful. GOLGO 13 was the first major feature to make use of computer techniques, but its helicopter-attack sequences, state-of-the-art at the time, look feeble now. LENSMAN made a smoother job of it but faced similar problems. AKIRA used its computer resources more successfully, but instead of trying to integrate straight CG into animation the computer generally provided the models for the cel painters to work on.

Kawamori took some convincing that current technology could do better. The computer graphics house LINKS pulled it off. Originally pitching for the job of generating the 3D Sharon Apple symbol in MACROSS PLUS, they went through numerous meetings and consultations before persuading Kawg the blend of CG and cel much smoother.

The team worked on a wide range of shots and effects foamori that CG could add something to more traditional methods without looking awkward. LINKS Mitsunori Kataama, a longtime MACROSS fan, was put in charge of the project, and at Kawamori's suggestion freelance anime and game designer Yoshinori Sayama came on board to help and advise on transferring the cels to the MacIntosh system at LINKS. Together they devised a method of shooting the graphics onto film using a special backlit rostrum and screen, makinr both the TV and OAV series. A Valkyrie CG in the opening moments of the TV series is recycled for a space scene in episode 3 of the OAV, and the concert segments of both shows involved much of their work. From Basara and his guitar to the complex gauges and meters of the Sharon Apple Concert Control Display, their contribution is an important part of the new MACROSS. And Sayama himself makes what must be the most unusual 'personal appearance' in anime in MACROSS PLUS. It's quite normal for staff to get themselves on

the screen

in minor roles (Kawamori appears in MACROSS : DO YOU REMEMBER LOVE, as a fan who stumbles while trying to get Minmay's autograph) but Sayama is probably the first anime staffer to have his brainwaves onscreen in quite such a literal sense. In one scene in which brainwaves appear on a scanner, the waves are Sayama's own, the result of twenty minutes connected to a wave-reader, shouting and raging to get the peaks and troughs which were then fed into the Mac and pasted onto the display in the combination cel.

Sayama commented that there was nothing Kawamori wouldn't let them try, and his support plus the team's own commitment and ingenuity has produced the best blend of CG and cel to date. Other anime production companies are watching the results closely. Maybe the new generations of MACROSS herald a new era in animation technique...

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SHOJI KAWAMORI

The mecha designer of SUPER DIMENSIONAL FORTRESS MACROSS (CHOJIKU YOSAI MACROSS) was just 22 years old in 1982, when the series' transforming Valkyrie fighters stormed into anime mythology. Like his friend from highschool days Haruhiko Mikimoto, he shot to fame on the basis of the series but had already begun to build a reputation. While still in high school he made friends with staffers at Studio Nue and wrote to the producers of SPACE CRUISER YAMATO expressing his interest in the movie. He got some work drafting designs for mecha; but when the next YAMATO production began he was in his first year at Keio University, studying mechanical engineering, and decided that he couldn't spare the time from study to take the design job he was offered. The next year, however, he designed some mecha for the 1978 series SPACE PIRATE CAPTAIN HARLOCK (UCHO KAIZOKU CAPTAIN HARLOCK), and followed this with some work on TECHNOLICE 21; and he got involved with three potential projects, of which MACROSS was the one that got approval from a production company. Gradually his studies slipped into second place and he dropped out of college.

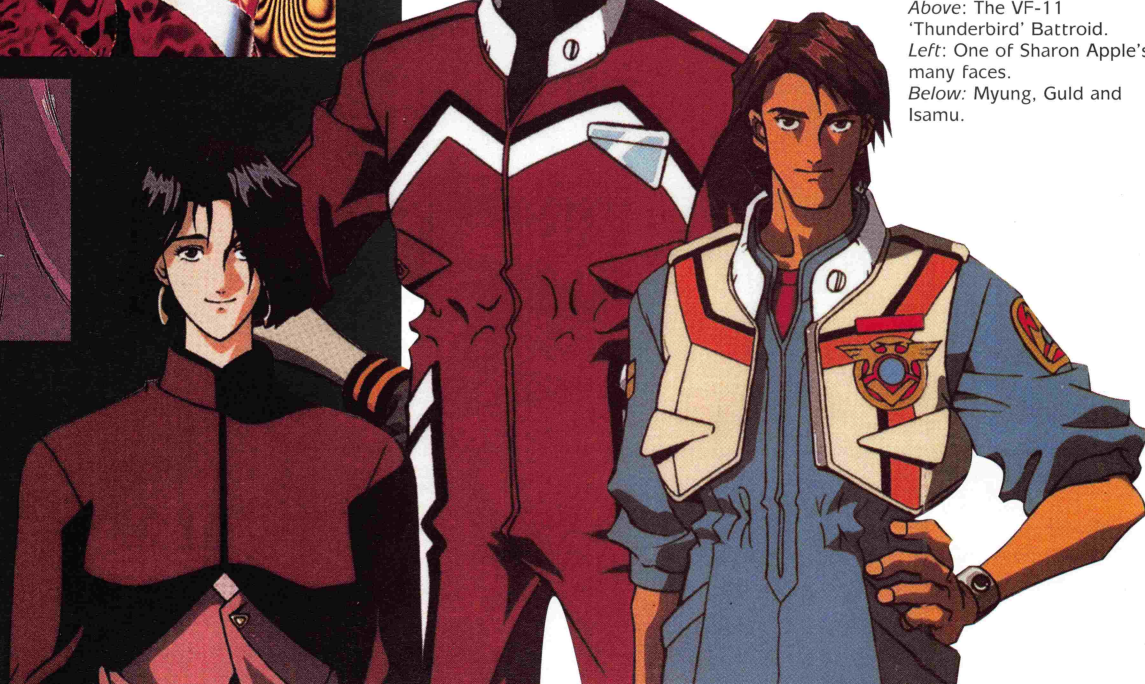
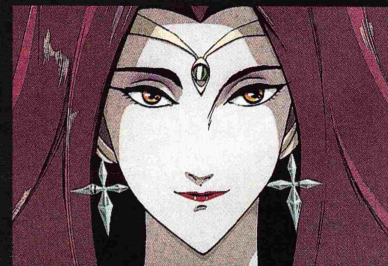
Success followed success. After MACROSS the series, movie and music video, he went on to design mecha for productions as diverse as psionic teamshow STAR OF DESTRUCTION DANGAIOH, space operas CRUSHER JOE and MOBILE SUIT GUNDAM, futurecop saga MOBILE POLICE PAT-LABOR and motor racing drama NEW CENTURY GPX CYBER FORMULA 11. He is still much in demand as a mecha designer and is working on almost a dozen game and anime projects, including ESCAFLWNE, an sf fantasy in production at SUNRISE. He was not involved at all on the production of MACROSS II, saying that he had sworn off making sequels for a while, but with MACROSS PLUS and MACROSS 7 he had the chance to be involved in directing and planning as well as mecha design, devising the original story for MACROSS PLUS and developing the characters' lives as series supervisor of MACROSS 7. MACROSS 7 brings us up to date on the sometimes stormy relationship of Max and Miria Jenius, the first human-Zentraedi couple to marry in the original MACROSS story. MACROSS PLUS takes the well-known MACROSS formula of three people whose lives intertwine against the backdrop of war.

The designer is fascinated by real-life mecha and cites NASA and the Xseries prototypes as major influences on his work. He often travels to the USA to do research bu consciously tries to avoid being influenced by other animation design, feeling that originality and freshness are very important. However, among his early telefantasy influences he cites THUNDERBIRDS and the other ITC Supermarionation shows!



Macross Plus & Macross 7 - The legend continues...





MACROSS PLUS

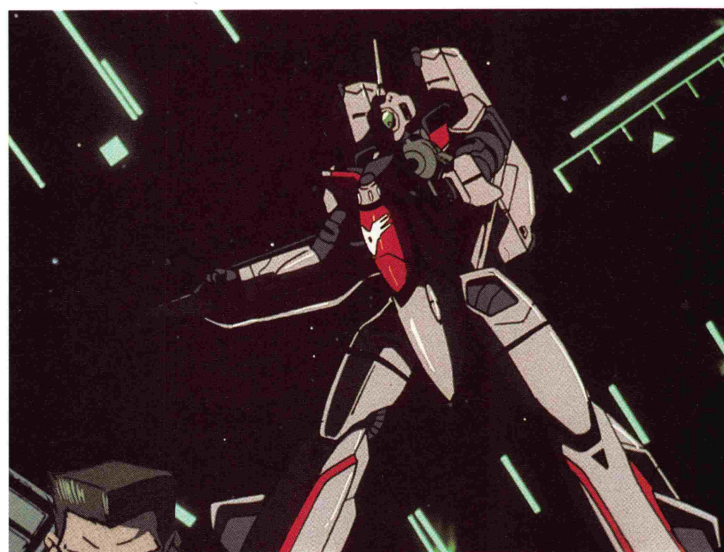
Set in 2040 AD, the action opens on humanity's first colonised planet, Eden. Old friends, now rivals, meet again to relive and resolve the past.

CHARAS

SD-064015J FIRST LIEUTENANT **ISAMU ALVA DYSON** - 24 years old, born on Earth in 2015 of Japanese-Caucasian ancestry, hot-headed hotshot pilot with U.N.Space assigned to New Edwards Flight Centre on Planet Eden to pilot the YF-19 prototype fighter. He's 183 cm tall, weighs a svelte 69.7 kg, has longish brown hair and holds a motorbike licence as well as his special pilot's licence, and he suffers from cedar pollen syndrome (a Japanese variety of hayfever). His middle name and surname honour Thomas Alva Edison and Freeman John Dyson, and his main interest outside his work is girl-chasing. His voice actor is Takumi Yamazaki.

GULD GOA BOWMANN -

Earthborn Zentraedi-human offspring are sometimes referred to as 'Peace Children', about as inappropriate a name for Guld as you could find. Gifted (he has degrees in Mind Medicine and Cerebral Psychology and works both as a pilot and a researcher) and also explosively bad-tempered, he is pitted against Isamu when the civilian company General Galaxy chooses him as the test pilot for their YF21 mech. Aged 25, a towering 195 cm tall and muscular, though his weight is not recorded, he wears his green hair cropped short but with a ponytail at the back. His voice artist is Unsho Ishizuka.



Above: The VF-11 'Thunderbird' Battroid.
Left: One of Sharon Apple's many faces.
Below: Myung, Guld and Isamu.

Top: Myung Fan Long
 Centre: Isamu suited up and ready to go!
 Below: Isamu's prototype YF-19 packs a punch.

MYUNG FAN LONG - She's 170cm tall with short black hair. Chinese-Caucasian, born on Eden 23 years ago, she fled to Earth after a traumatic incident when she was seventeen, abandoning her hopes of a singing career. Daughter of a biologist, she inherited his love of nature, and her passion for music has taken a new direction; she is the producer of 'digital diva' Sharon Apple, a computer-generated virtual-reality singer who has risen rapidly to stardom in the past year. Her speaking voice is provided by Rea Fukami and Akino Arai handles her singing.

SHARON APPLE is a black box; but she can be a woman with long red hair, a mermaid, a punk princess with short orange locks - in fact, anything her audience wants. Rising from total obscurity in 2039 to become the idol of earth and all its colony planets, she is already the most popular idol singer since Lin Minmay, but has yet to perform her first 'live' concert, which will take place on Eden. Her voice artists are Mai Yamane and Gabriela Robin

MARJ - Bespectacled and mysterious, he's a leading scientist on the Sharon Apple Project. His voice artist is Sho Hayami, better known in the MACROSS context as Maximilian Jenius.

RAYMOND - an executive on the Sharon Apple tour team, he's just another big guy in a suit, voice by Banjo Ginga.

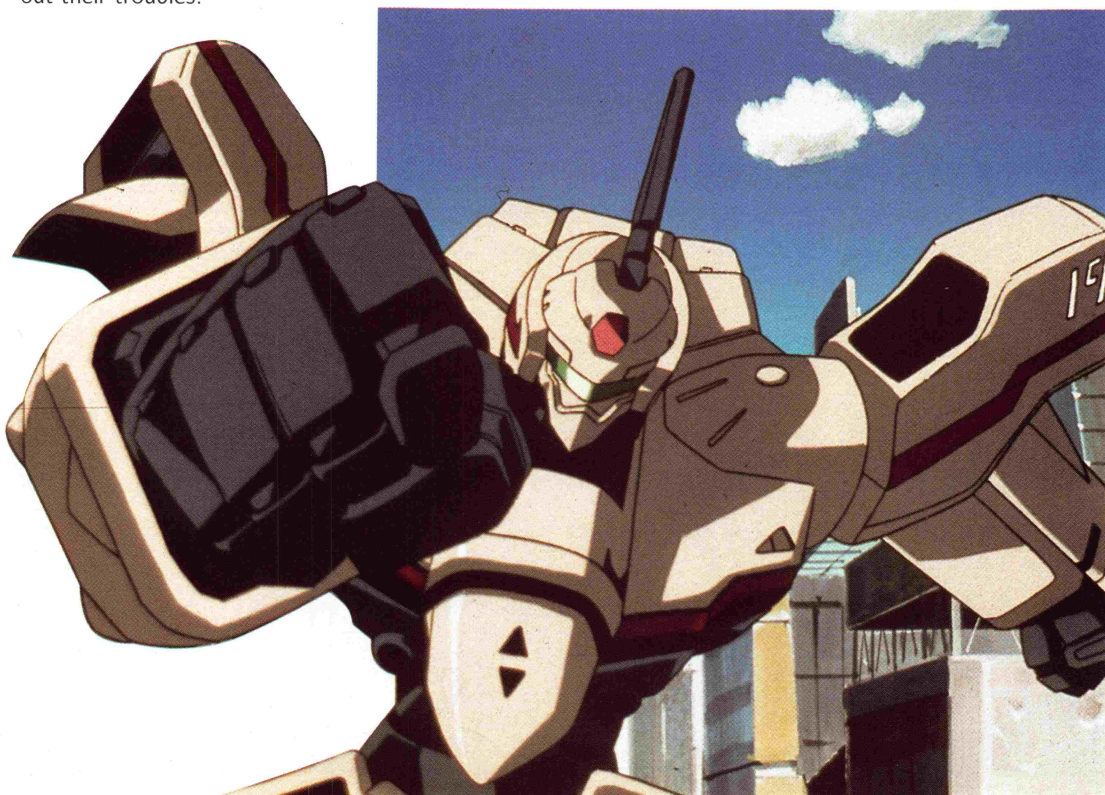
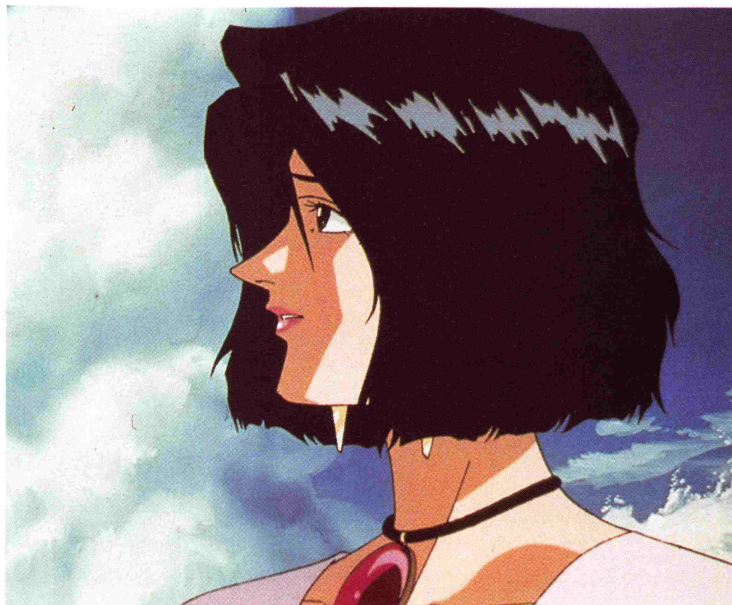
DR. WERSE - so far a minor character whose purpose is unknown, this scientist is voiced by Norio Wakamoto, Coach Ota in GUNBUSTER; so it's to be hoped his powerful voice won't be wasted on a tiny role

COLONEL MILLARD JOHNSON - CO of New Edwards Base, he was an active officer until injury put him behind a desk. He sports a crewcut, moustache and shades and usually carries a cane. Kenji Utsumi provides his voice.

LUCY - this 21-year-old archetypal blonde bimbo is actually a development researcher with Shinsei Industries and has been assigned to the research team that developed the YF-19. She soon becomes attached to Isamu. She is completely unaware of the unfinished business between him, Guld and Myung, but can't help being drawn into the triangle. Her voice artist is Megumi Hayashibara, whose long and impressive list of credits includes MINKY MOMO, RANMA 1/2, 3 x 3 EYES and BLUE SEED.

YAN NOIMAN - a typical hacker prodigy, this 17-year-old is the YF-19 development staff's chief engineer and one of Shinsei's most valued staff. He wears hexagonal glasses perched on a large nose, and is voiced by Tomohiro Nishimura, who also moonlights as MACROSS 7's Gigile.

KATE AND MORGAN - These two knew all three main characters in high school, but they avoided emotional trauma, stayed on Eden, married and had two children. Kate is black and forthright, Morgan is plump, bespectacled and kind, and both would like to see their old friends sort out their troubles.





MACROSS PLUS - THE STORY SO FAR

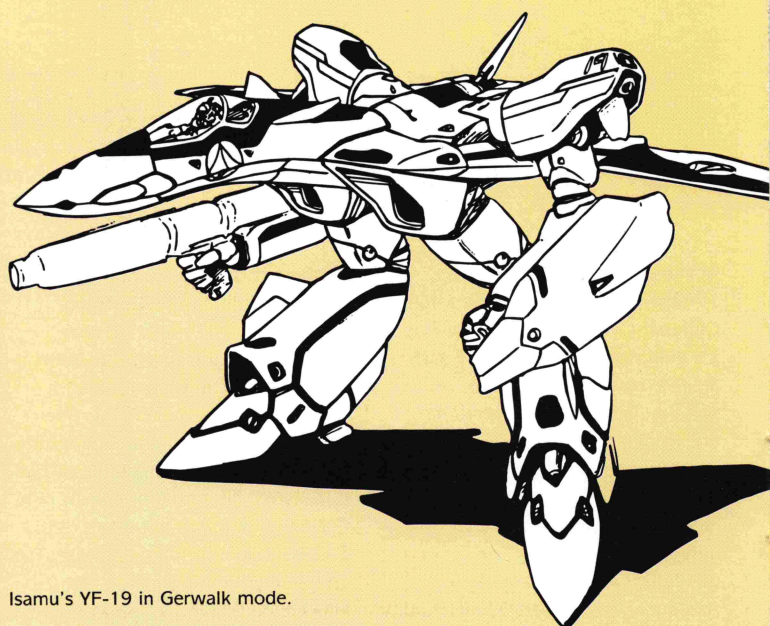
EPISODE 1

Hotshot hothead Isamu is told that his antics have yet again got him into hot water and he's up for transfer. To his delight, he's going to New Edwards Base on Planet Eden for competitive testing of two new prototype mecha. The one that performs best in the tests will go on to further development. On the planet, he meets his colleagues (including his opposite-number pilot, Guld, an old acquaintance) and fails to impress most of them with his brash, arrogant attitude. The exception is Lucy, whose agreement to go for a bikeride with the young pilot is probably as accurate an indicator of her intelligence as any... Lucy chatters happily away about the forthcoming concert by virtual chanteuse Sharon Apple, unaware that Isamu has a connection to the computer-generated star of which he isn't yet aware. Meanwhile, at a local beauty spot, Sharon's producer Myung is remembering the events that made her leave Eden when she was just seventeen. Guld arrives, intruding on her thoughts, and their cryptic conversation makes it obvious that they once had an intense relationship which ended traumatically. When Isamu and Lucy arrive, it becomes obvious that this relationship was triangular, and the tension between the two men almost explodes into violence until Myung pleads with them to stop. When Isamu and Guld take their craft up for testing next day, their rivalry is dangerously obvious. Guld is almost killed and his rival is forced to save him. The situation can only get worse...

EPISODE 2

This episode opens with the concert, which is pretty good. (Most of the music is on the MACROSS 2 CD.)

Myung is controlling events by a clever combination of feedback from the audience. One of the event cameras spots Isamu in the crowd along with Yan and Lucy. The young hacker is using his wrist computer to try and hack the feedback system and take control of events. Isamu isn't happy and tells him to stop, but he only does so because the cameras are looking in his direction. The operator sees Isamu, much to her surprise... Later in the concert Yan tries to get the mermaid Sharon Apple to come to him, and it works! But it goes for Isamu instead.. The YF-19 is rolled out, a sexy-looking white thing with black trim, forwardswept wings and canards. Isamu takes it up for a spin, then there are the trials to evaluate the YF-19 and YF-21; the latter being cool and menacing flying along near mach 1 three metres off the ground, the former inverted at 1 metre! Myung's old friend Kate and her husband join her for dinner, then they go on to a karaoke bar. Kate sings "My boyfriend is a pilot" (thankfully only a few bars...) and then asks Myung to sing "Voices". She refuses sharply, then apologises and explains that she has stopped singing since becoming the producer for Sharon Apple. She goes out for a breath of fresh air; Kate sneaks out and makes a call, first to Guld, then to Isamu. Isamu refuses to come, despite, or more likely because of, her telling him Guld is coming. Myung happens on the tail end of this conversation and leaves hastily in a taxi. Guld arrives in his speedster and Kate tells him he's too late, she's gone back to the hotel. He races to the hotel but the concierge tells him Myung hasn't returned. He wonders where she has gone...



Isamu's YF-19 in Gerwalk mode.

Isamu is reading his tech-specs when the phone rings. If it is from Myung, he doesn't want to know, so he lets the machine answer. Afterwards, he plays back the message. It is a strange voice. "There is a fire at the stadium" is all it says. He remembers some foolish childhood promise and is out of the door in seconds. He gets chased by the police all the way! As Guld gets in his car to leave, the phone rings. It is a strange voice. He too is off like a shot. Myung is in the control room for Sharon Apple. She stares out at the darkened stadium and cries "I HATE YOUR SONGS!" She slides down to the floor, and where her reflection was in the glass, Sharon Apple looks down at her. (In the interests of not giving away all the dramatic points, we won't detail the cause or resolution of the fire - we have to save SOMETHING for the video release!) The following day, Lucy asks Isamu where he went last night, but he doesn't answer. He notices Guld has a bandage on his arm and asks him what happened, but as usual, Guld is uncommunicative. In the flight tests that day, events deteriorate into a running fight as Isamu attacks Guld, eventually ripping one of the arms off the YF-21. Guld pulls a lever that disconnects the telemetry system, effectively cutting off the viewers... In the control room, the techs on both sides are cheering for their plane. The people in the room are not looking too happy as they watch the satellite broadcast pictures. Suddenly, everything disappears in a cloud of black smoke. When it clears, one of the combatants is down for the count.... Myung is just leaving her room in the hotel when the phone starts to ring.

MACROSS PLUS STAFF

Story Concept	Studio Nue, Shoji Kawamori Keiko Nobomuto
Script	Shinichiro Watanabe, Shoji Kawamori
Storyboard Continuity	Yuki Masa Ichiro Itano
Chara design	Katsufumi Haryu
Special Director	Atsushi Aono
Art Director	Concert Animation Mitsushi Morimoto
Animation Director	Computer Graphics LINKS Corporation
Sound Director	Masafumi Mitsuma
Music	Yoko Kanno (music presented by Victor Entertainment)
Director of Photography	Akihiko Takahashi Hidechi Kakematsu
Editor	Original Production Design/ Original Mecha Design
Setup	Kazutaka Miyatake Kiyomi Tanaka, Yoshinori Sayama
Production	Triangle Staff
Producers	Minoru Takanashi, Kaya Ohnishi
Presented by	Macross Production Committee : Bandai Visual, Big West, Hero, Shogakukan, Mainichi Hozoh
Director	Shinichiro Watanabe
Co-Director/Mechanical Design	Shoji Kawamori

MACROSS PLUS II story and chara details © 1994 Sakura Studio/Peter Evans/Egan Loo. Kawamori Photo © Sakura Studio/Peter Evans. Corrections and original data kindly supplied by Egan Loo, without whom all the names would be wrong and Yan would be called Sammy!



Available from good
video stockists

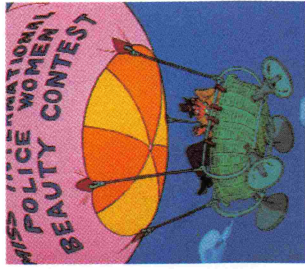
24th March



USHIO & TORA Vol. 3

Director: Kunihiro Yuyama
Running Time: 60 mins.
WEST 031 £12.99

As usual Tora is to blame for the deaths of innocent, and is out to solve the mystery.



Lupin III - The Gold of Babylon

Director: Seijun Suzuki
Running Time: 100 mins.
WEST 032 £13.99

"Anyone who doesn't love it is hard to please indeed!" - Helen



Slow Step 1

Director: Kunihiro Yuyama
Running Time: 90 mins.
WEST 033 £12.99

Minatsu is pretty and popular high school girl but isn't ready to tie herself to just one boy!



Salamander 3

Director: Hisayuki Toriumi
Running Time: 60 mins.
WEST 034 £10.99

With his beloved in danger Prince of the British hurries to her rescue. Can he save her?

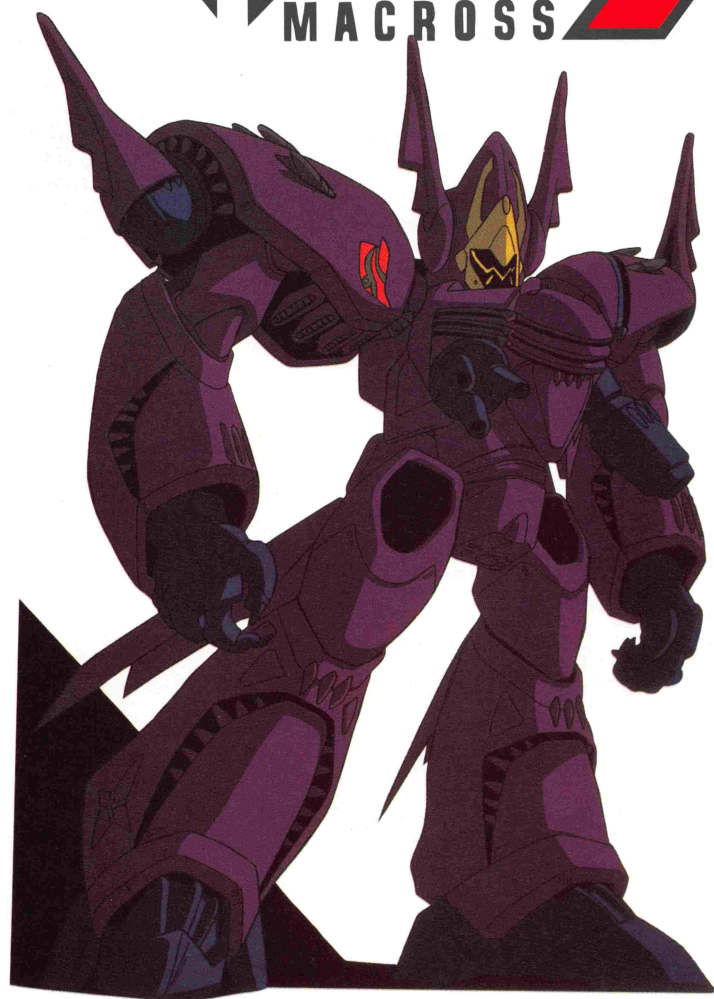


**WESTERN
CONNECTION**



マクロス7

MACROSS



MACROSS 7 BACKGROUND

The action of MACROSS 7 takes place on City 7, a moveable space station 7770 metres long which is home to a million people, with homes, factories, schools, shops, playing fields, clubs, hospitals - all the essentials of life. The main living area is STAR CITY, set under a huge dome. Like any city, it has its less salubrious areas; Basara, the young musician who is one of the main characters, lives in one of these, the Axial area. Battle 7 is a military ship, 1510 m long, that moves in front of City 7. Its main functions are to provide a safe space for the conduct of scientific experiments and to navigate for the larger craft. The elite pilot squadron the DIAMOND FORCE operate off Battle 7 and heroine Mirenu's older sister works with them. A third ship, RIVIERA, is used for marine food production, but it also provides a handy 'resort' with a manmade

but very attractive coastline. The people of City 7 go on holiday there. When the series opens it's seven years since the station left Earth.

There are strong parallels to the original MACROSS story in MACROSS 7. Humans are once again adrift in space in a vast mobile city, and the city can 'fold out' just like the SDF-1. They face a terrible enemy, the Varauta, who seek a mysterious force called SPIRITIA. This is a power connected to telepathy; if the Varauta can suck out this force they can use it as a power source. (Creative people, like painters and musicians, have a particularly high spiritia level, making them prime targets for attack.) However, like the gigantic Zentraedi of the first series, the Varauta turn out to be not so alien after all. There's an unconventional young man who comes to the aid of his community and helps fight off the alien threat. And, of course, there's a talented teenager with her sights set on rock stardom.

As this issue goes to press, 16 episodes and a New Year special have been screened. The Varauta are attacking, our heroes are in the thick of the fighting, the captain of Macross 7 has taken a life-or-death decision and the outcome is uncertain. This time, will a song be enough to save the world?

ELGERZORNE FZ-109F
Varauta variable fighter
17.11 metres tall in
Battroid mode
20.08 metres long
in fighter mode
Weight: 12,500 kilos
Engine thrust: 52,500 kilos

MACROSS 7 STAFF

Planning Supervisor	Shoji KAWAMORI, Studio Nue
Series Constitution	T. FUKUDA
Chara designs and settei	Haruhiko MIKIMOTO
Animation chara designer	M. ICHIRO
Mecha Design	K. MIYATAKE and Shoji KAWAMORI
Director	Tetsuro AMINO
Art Direction	Toshihisa KOYAMA



CHARAS

MIRENU JENIUS Feisty 14 year old daughter of highranking officials. Youngest of seven children, talented, spirited and just a little spoiled, she hates the idea of being a 'good girl' and yearns for wild-child status. There could be a love triangle between her, Basara and Gamulin.

BASARA NEKKI Hotheaded by name and nature (NEKKI means just that!), the 21-year-old guitarist and vocalist of rock group Fire Bomber is a tough guy with a good heart and a burning ambition to have his songs heard.

RAY LOVEROCK 28 years old, leader of Fire Bomber and record producer, he's a quiet, reserved man with a mystery in his past.

BIHIDA Seriously wierd - she talks to her drumsticks - the micronised Zentraedi is Fire Bomber's drummer.

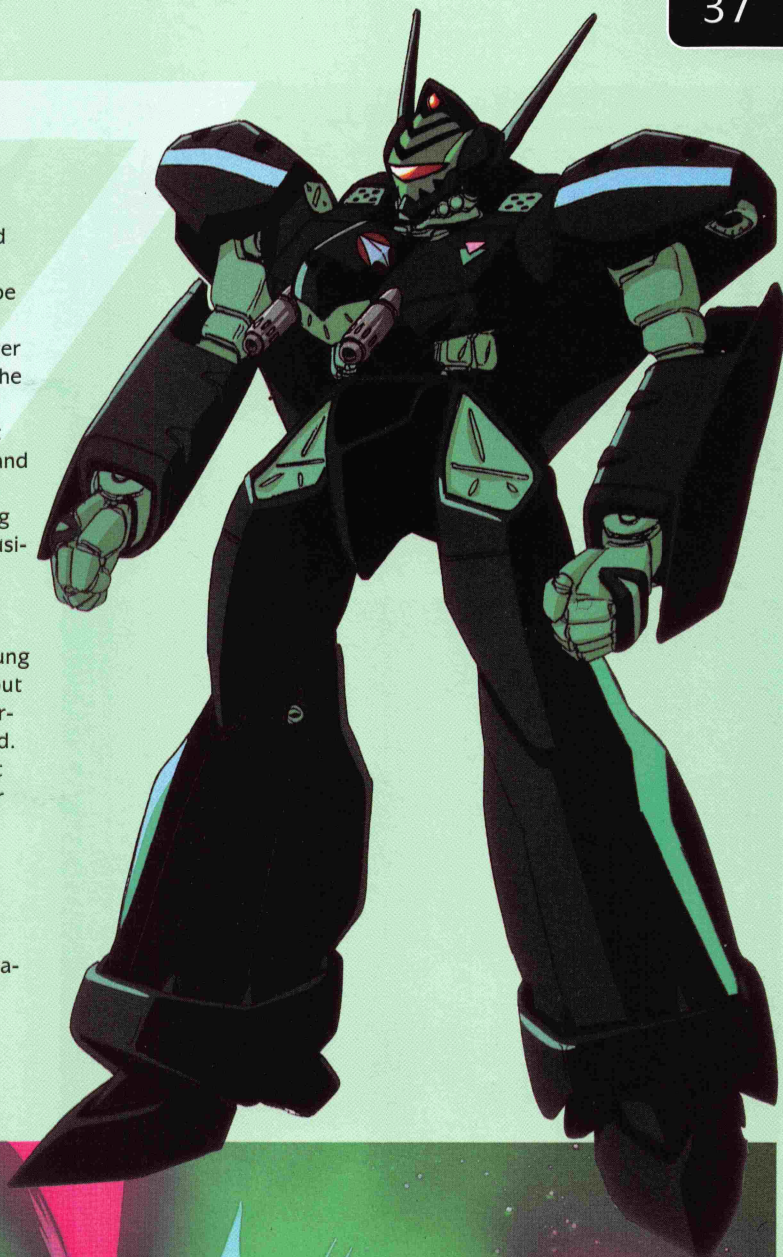
MIRIA FARINA Macross 7's City Mayor is a 49-year-old career woman and mother of seven, but thirty years ago, before her marriage to Earth pilot Max Jenius, she was a crack Meltrandi pilot

and something of a wild child herself. Maybe that's why she wants her daughter to go out with someone suitable ...

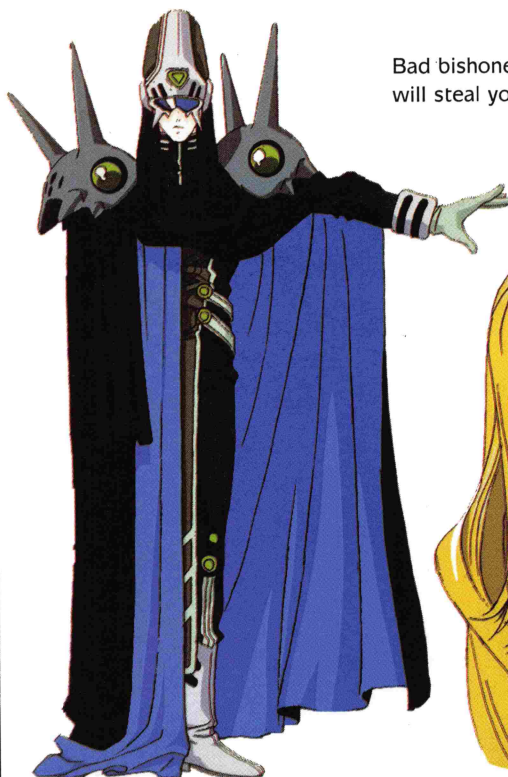
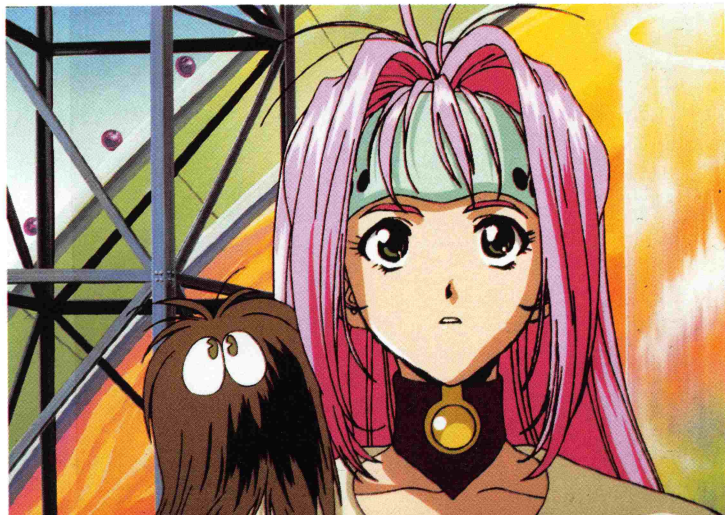
MAXIMILIAN JENIUS Married to Miria, the 50-year-old commander of Macross 7 used to be a gifted young hotshot who wouldn't take 'No' for an answer in his determination to marry the giant alien woman who started out determined to kill him. But people change in thirty years, and now he's a bit worried that his 14-year-old daughter is hanging out with a 21-year-old rock musician.

GAMURIN KIZAKI Proof that you can put an old head on young shoulders, Gamurin is just 19 but already a crack pilot, cool, clear-headed, taciturn and very gifted. Mirenu's parents think he's just the right sort of young man for her.

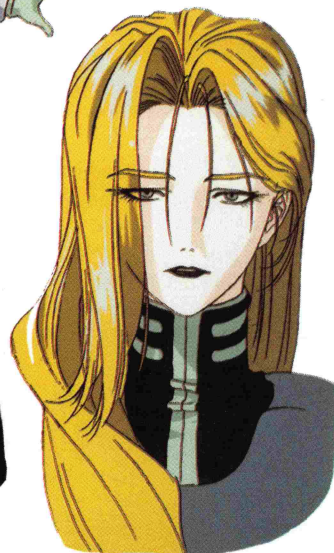
QIAN LONG The 34-year-old leader of the elite DIAMOND FORCE. For reasons yet unknown, displays strong antipathy towards Basara.



VF-17D Stealth Valkyrie
Gamurin's special
15.18 metres tall in Battroid mode
15.63 metres long in Fighter mode
Weight: 11,850 kilos
Engine thrust: 55,000 kilos

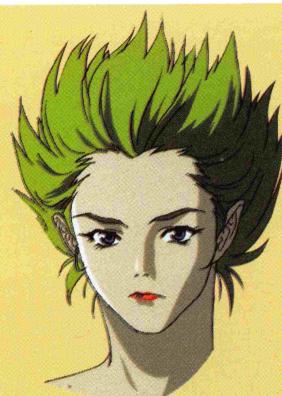


Bad bishonen! Ivaune Geperuniti will steal your spiritia...



Left, top to bottom :
MIRENU AND GUBABA
MIRENU AND RAY
FIRE BOMBER ON STAGE
BASARA

VF-19 Fire Valkyrie
Basara's custom special
15.48 metres tall in Battroid mode
18.47 metres long in Fighter mode
Weight: 8,400 kilos
Engine thrust: 72,500 kilos



DOKKA and FIJKA Officers of DIAMOND FORCE.

SALLY and MIHO Operators on Macross 7, cute, sweet and dedicated.

GIGILE Giant Varautan warrior, pilot of the Elgerzorne and subordinate of Ivaune. He lives for fighting.

IVAUNE GEPERUNITI Masked, mysterious and beautiful, the 24-year-old Varautan officer is skilled in spiritia attack and makes the Macross 7 crew prime targets.

EXEDORE The Zentraedi has crossed Max and Miria's path in the past; why does his image appear on the Macross bridge?

GUBABA - Max brought this cute creature back from another planet as a souvenir for Mirenu, who keeps it as a pet. What is it? Under all that hair, who can tell?

MACROSS 7 EPISODE LISTING

1. SPEAKER POD -

broadcast 16th October 1994, 11.00 a.m. Out in the depths of space, the People's Ship Macross 7 cruises the void. But even though it is surrounded by the cold of eternal night, inside the ship blazes with excitement. Basara's band FIRE BOMBER are about to make their live debut, and this could mean a contract, fame and fortune. Mirenu, the daughter of Macross 7's captain Max and the City mayor Miria, comes along to the concert to check it out. But when the time comes for Basara to take the stage, a mysterious voice steals the show. An enigmatic fleet is broadcasting an SOS signal, and the captain moves into action ...

2. SPIRITIA LEVEL

(23rd October 1994) Macross 7 has been attacked by an enemy force. However, the life force of the combatants seems to be gradually failing; it's almost as if they are reverting to a proto-life state. Meanwhile, Mirenu is searching for her mother Miria in the bowels of the ship, and finds herself in Basara's bedroom. Now what ... !?

3. FIRE SCRAMBLE

(30th October 1994) It's time for the Macross 7 Supernova Live Concert. The Gates of the Stellar Hall have been flung open, and everyone is piling in for the band event of the year, including Mirenu. But Basara has been playing a cruel trick on his friends; he told fellow band member Ray that Mirenu is coming along to the concert just to see him. Oh the suspense ...

4. VAMPIRE SOLDIER

(6th November 1994) In recent weeks, there have been several mysterious deaths inside Macross 7. Everyone suspects that an enemy spy is at large. Meanwhile, Mirenu begins to think that she is being followed by a mysterious man ...

5. SPIRIT GIRL

(13th November 1994) Mirenu decides to join Fire Bomber, and becomes one of Basara's gang. At her welcoming party that night, Ray announces that he's got a booking for Fire Bomber on the factory ship 'Three Star'. The gang set off for the ship, but ...

6. FIRST CONTACT

(20th November 1994) Mirenu's mother Miria calls to announce a little gathering. She wants her daughter to 'meet' an ace pilot in the DIAMOND FORCE, a Mr. Gamulin Kizaki. Mirenu couldn't be less keen, but is now in an embarrassing position over her involvement with Basara and Fire Bomber. Meanwhile, Basara is on his way back in a Valkyrie, wondering how one of his songs can stop an enemy attack ...

7. SUMMER ACCIDENT

(27th November 1994) The Fire Bomber guys head off to the holiday ship RIVIERA, but arguments soon ensue over whether or not to rehearse Basara's own songs. Meanwhile, Mirenu has promised her mother that she will go out on a date with Gamulin. Then enemy attack craft appear close to Riviera ...

8. VIRGIN BOMBER

(4th December 1994)

Mirenu is currently working with Fire Bomber as they cut their first record. Basara's heart doesn't seem in it. Meanwhile Gamulin and Mirenu's 'dates' aren't going too well. Gamulin has seen her with Basara and suspects something is going on ...

9. ANGEL NIGHT

(11th December 1994)

Mirenu is forced to bite her tongue and relax for a while when Fire Bomber's first record fails to become an immediate hit. Although cut off from the others, she is determined to do all in her power to make sure that the next one will be a big success...

10. DEEP BALLAD

(18th December 1994)

Mirenu is bothered by thoughts of Ray's mysterious past. It seems no-one is prepared to discuss it, but she eventually finds someone who will. As Fire Bomber's fame and fortune grow, Ray's old flame Akiko makes an appearance. Mirenu discovers that Ray used to be an elite pilot in the military...

11. MINMAY VIDEO

(25th December 1994)

The beleaguered inhabitants of Macross 7 have a new morale-booster, designed to bolster their fighting spirit even more than the threat of alien attack. It's 'The Lin Minmay Story', a TV drama about the legendary heroine, and Mirenu has landed the leading role...

On 1st January there was a 'special' screening; the next episode was screened a week later.

12. SPIRITIA FARM

(8th January 1995)

Dressed up to the nines, Mirenu goes out for a date with Gamulin in his sportscar. But dinner is ruined by the arrival of Varauta troops. Mirenu isn't the only one who has her evening spoiled. The alien forces are trying to use sampled human personalities to get their hands on a limitless energy source ...

13. FOLD-OUT

(15th January 1995)

Battle 7 is conducting experiments in its ongoing search to find the 'folded-out' City 7. City 7 is finally found amidst cosmic turbulence, and the others can only pray that Mirenu and Gamulin are still alive...

14. PLANET DANCE

(22nd January 1995)

City 7 'folds out' in the farthest reaches of deep space. But, in order to thwart an alien attack, Basara has to destroy the ship's folding mechanism with a battloid. Meanwhile, Fire Bomber are going from strength to strength, riding on the back of 'The Lin Minmay Story'. But Basara realises he has become a target for the Varauta troops...

15. BLUE JEALOUSY

(29th January 1995)

At last the true nature of the Varauta is revealed, and it is terrifying: they are human beings! Miria immediately classifies the information and orders everyone who knows to keep it quiet. In order to help in the preparation of defences, she calls for volunteer citizens who are prepared to become pilots and battloid operators. When the volunteers are assembled, Mirenu is one of them...

16. BLITZ TACTICS

(5th February 1995)

Mirenu has fought her first alien, destroying an enemy craft in order to save Basara's life. Gigile falls in battle and Max has to make a critical decision. He orders Macross 7 to transform...

MACROSS TIMELINE

1999 Zentraedi ship, later designated SDF1 crashed on Earth.

2009 Beginning of Zentraedi warlord Bodolza's attacks on Earth. Lin Minmay starts her singing career. SDF1 Macross launches.

2010 February: Bodolza war - Lin Minmay is involved in the fighting. Formation of the Britai Union.

March: End of first interstellar war. Around 100,000 people living in space colonies at this time.

April: Zentraedi Education Programme and Micron conversion begins.

May: Macross City reconstruction begins. Number of colony-bound proticulture users on the increase.

June: Apollo moonbase opens. SDF-02 and Megarodo 01 reconstruction...

2011 March: the first interstellar union, between Maximilian and Miria Jenius, produces a daughter, named Comiria.

August: Huge riots in many Earth nations.

September: Development of new hyperspatial drive

October: Beginning of the Factory-Town War.

November: Factory-Town War reaches Year 8. Kamujin action begins, Lin Minmay taken hostage.

2012 January: Macross City Defence battle. Announcement of plan to evacuate humankind.

August: Lin Minmay farewell concert tour.

September: Megarodo 01 leaves port. There are 2 more under construction.

2013 April: The human exodus begins in earnest. Chief aim is to find inhabitable planets within 100 light years of earth.

November: 11.7 light years from the sol system, an inhabitable planet is discovered orbiting Groombridge 1816. It is named Eden. Settlement begins.

2014 Megarodo 2 & 3 launched. Guld Goa Bowmann born on Earth.

2015 Isamu Dyson born on Earth.

2016 Britai appointed space leader. Megarodo 01 reaches the centre of the galaxy. Myung Fan Long born on Eden.

2020 On Eden, construction of New Edwards Flight Centre, a test facility, begins.

2030 September: A new design of giant ship heads out into the cosmos. Each can carry a million people.

November: second battle to defend Macross City. No-one knows where the attackers have come from.

December: Amid protests, cloning is banned.

2031 DO YOU REMEMBER LOVE?, a film telling the story of the Bodolza War and Minmay's romance, is released. It becomes a big hit and a 'Minmay boom' ensues.

2039 Sharon Apple's debut concert - she begins to grow in popularity.

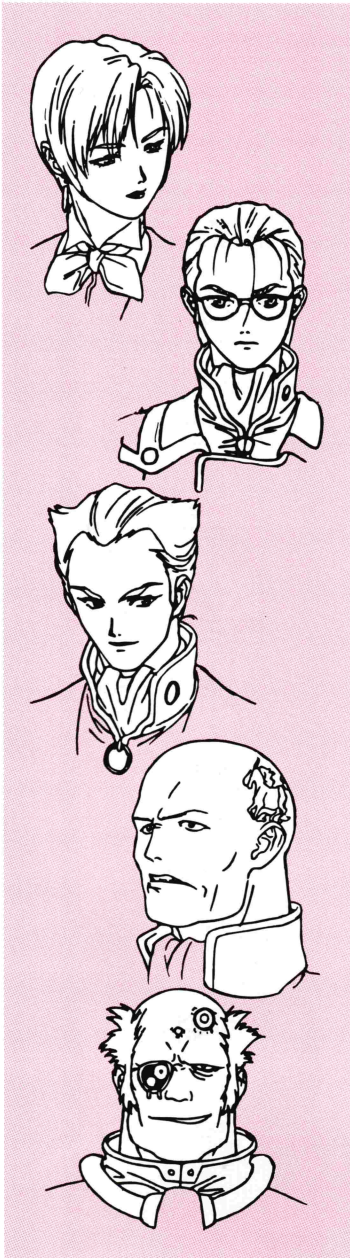
2040 New Edwards Flight Centre, Eden: the prototype YF-19 and YF-21 undergo trials.

2045 (Macross 7 starts). Varauta attacks on City 7.

NOTE: MACROSS II: Lovers Again takes place in an alternate world and is not part of this timeline.

MACROSS: DO YOU REMEMBER LOVE? has now been "identified" as a docudrama made in the Macross universe, retelling the story of Macross as "recent history".

Opposite page: Bihida
This page top to bottom:
Miria Farina, Maximilian Jenius, Kazaki, Quian Long and Gigile



ENTER THE



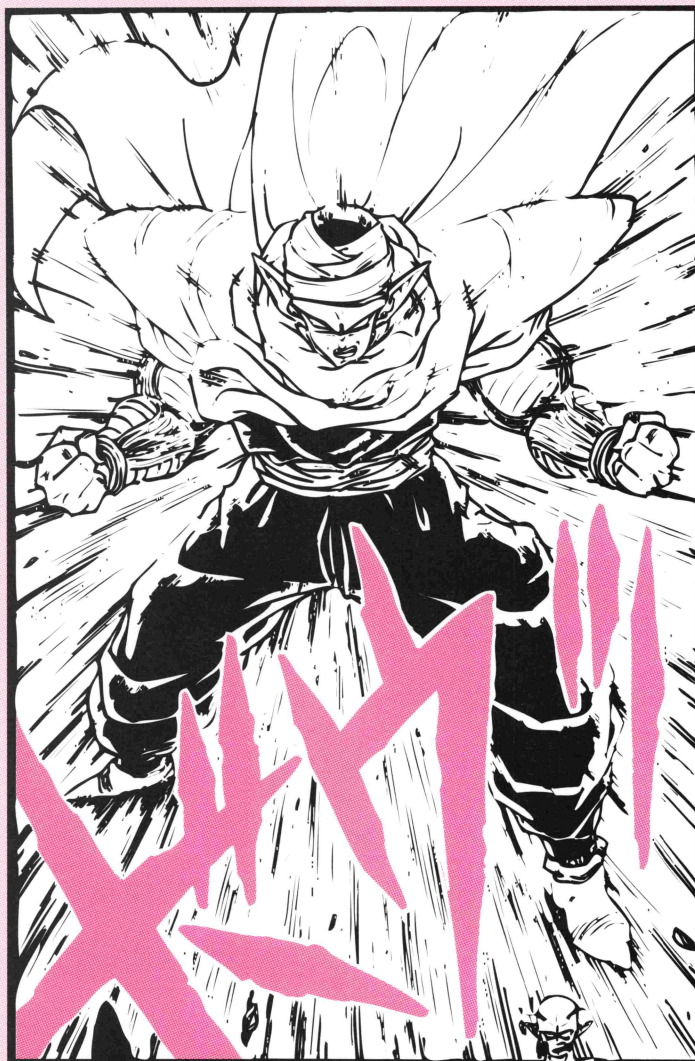
THE CHARACTERS

KAMI-SAMA A god, or perhaps watcher of heaven, gateway to the afterlife and keeper of the Dragon God. He attempted to expurge all of his evil into Piccolo, but he can't exist without his alter ego.

MISTER POPO Kami-sama's faithful assistant.

PICCOLO DAIMIO (The Great Demon Lord Piccolo) Goku's biggest adversary in the first series, Piccolo is actually the embodiment of evil from Kami-sama personified. The original Piccolo was imprisoned like a djinn by Kamesennin, and once freed wanted the Dragonballs so he could wish to be young and at his most powerful. Once he gets his wish, he destroys the Dragon God, though Kamisama later puts Shin Lon back together. Piccolo is finally defeated by Goku, only to release an egg that hatches and grows into a new Piccolo.

PICCOLO The reborn green guy with the arrogant disposition, Piccolo was Goku's most fearsome challenge in the first series only to become one of his greatest allies in DRAGONBALL Z. He comes from the planet Namecc, but he is tied to the Earth and the Dragonballs. Under the alias Majunior, Piccolo fights Goku in the third tournament. Goku spares his life, even though Kami-sama is willing to sacrifice himself to kill his evil incarnation. Piccolo practices in the hope of killing Goku someday, but they will team up to fight Radish, Goku's Sayajin brother. Piccolo will become Gohan's trainer and foster father in the early DRAGONBALL Z series.



Part 2 of our look at AKIRA TORIYAMA's wildest creation

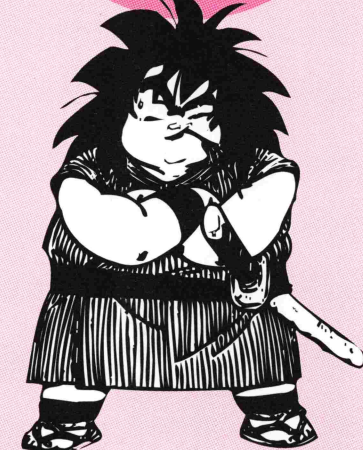
by Phil Lipari and Martin King



TSURUSENIN The Crane Hermit is Kamesennin's counterpart (called his 'brother', though this may be just in a religious sense), but is not so nice...

TAO PAI PAI A nasty character; the words 'KILL YOU' on the back of his outfit sum up his personality. Worked for Red Ribbon (see entry) when he first encountered and fought Goku. He and Goku went to Penguin Village and met Arale-chan (from Toriyama's earlier comedy DR. SLUMP) in the third movie, and it proved too much for this vile villain. Later returned, cyborged, to enter Goku's third martial arts tournament.

BABA The witch who brought Goku's foster parent Gohan back from heaven, complete with halo since he is dead, in the tournament of monster and the dead. She has a crystal ball that lets her get great reception on visions.



Centre: Piccolo lets rip!

Top Right: Tsurusenin

Centre Right: Tao Pai Pai

Bottom Left: Kami-Sama

and Mister Popo

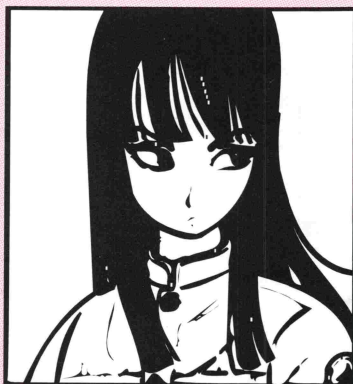
Bottom Centre: Piccolo Daimio

Bottom Right: Yajirobe

YAJIROBE Carries a katana and acts like a samurai. When Goku first meets him, Yajirobe has a Dragonball. At first he's not keen on Goku's interest in his property, but they quickly team up against one of Piccolo Daimio's minions and become friends. Lives with the Buddha-like cat Kalin-sama in the sky-tower below Heaven.

TEN SHIN HAN The three-eyed one. Master of the Crane Hermit martial art style, when he enters the 22nd Tenka Ichi Budoukai martial arts tournament his teacher is Tsurusenin (Crane Hermit). Goku wins his loyalty and he becomes one of the Z Warriors.

CHAOZO Another pupil of Tsurusenin and close friend of Ten Shin Han.



MAI Pilaf's other assistant, a young girl.

LUNCH As a blonde, she's a gun-toting, psychopathic killer, but whenever she sneezes, she changes into a demure, sweet brunette (and vice versa). Causes a lot of trouble for the lecherous Kamesennin, who richly deserves what he gets.

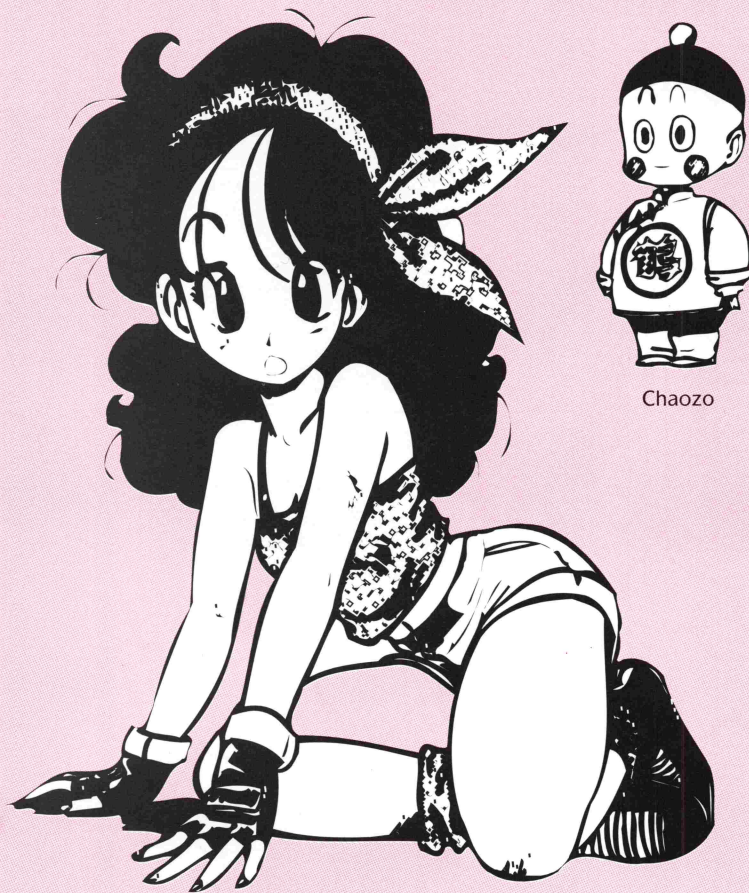


PILAF Little scoundrel who wants the Dragonballs for his own twisted plans. He's a little too bungling to be a real threat to our heroes, but proves to be a nuisance until he allies himself with the Demon Lord Piccolo. He nearly gets his wish, but Oolong gets in to the Dragon God first.



SHUU Pilaf's assistant, an anthropomorphic incompetent ninja (probably a dog, or a sick-looking fox!)

*Above l to r: Mai, Pilaf, Shuu
Below: Lunch - Sweet and Sour!*



Chaozo

THE DRAGONBALL NAME GAME

Toriyama has created a wierd universe with both DR. SLUMP and DRAGONBALL, but the puns he pulls off with the inhabitants' names are incredibly horrific. GOKU's name comes from the Monkey King, as stated earlier, while GOHAN means rice or food, since rice is a main staple of Japanese life. CHI CHI supposedly means mother's milk; on a different note, we think BULMA stands for 'bloomers', hence her son, Trunks, and her father, Professor Brief ...

The Sayajin are generally named after vegetables, hence VEGETA, being Prince of the Vegetables. Goku's Saiyajin 'brother' is RADITZ, or Radish. We're not sure what vegetable Kakarotto is, but think it might be a carrot. (It's sometimes hard to figure some of the puns out, thanks to the language barrier and Mr. Toriyama's penchant for changing words around a little... like Mr. Satan's daughter, VIDEL, a transposition of DEVIL.)

FREEZER, COOLER and KING COLD are pretty obvious. Freezer's goons are all named after dairy products, like 'Butter' and 'Ginyu' (probably from the Japanese word for milk). There's one DRAGONBALL Z film, GALAXY FLEX!, where the villains are named after liqueurs, hence BO JACK and SAN-GRIA. The Nameccians seem to be named after pickles, hence PICCOLO (Pickle-O : King Pickle) and DENDE and their 'pickled' look. Tea connoisseurs out there may not bat an eyelid at OOLONG, that shape-shifting pig. Yes, there is an Oolong tea - don't ask me to spell it out for you ...

Nikki, one of garlic Jnr's goons, is another Japanese name for garli. Android Number 8's creator was Dr. Frappe, a French pastry. Some of these name games have been pure speculation - so please take them with a pinch of salt. The only one who knows what's what is DRAGONBALL's creator, Akira Toriyama, whose own name TORI (Bird) and YAMA (Mountain) gives real meaning to his working company, BIRD STUDIO.



DRAGONBALL UNIVERSE : THE STORY SO FAR

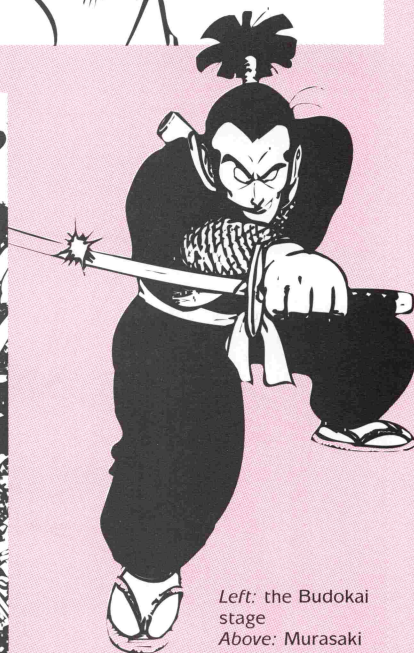
The story of **DRAGONBALL** is told in a number of storylines which interlink and introduce new characters, though each is a complete adventure that can be read in its own right. The first storyline deals with Bulma and Goku's search for the Dragonballs and all the interesting beings they meet along the way.

Goku is an orphan boy who lives alone in the home of his late foster-grandfather, Son Gohan. The girl Bulma disrupts Goku's tranquil martial arts lifestyle when she arrives searching for the Dragonballs - of which our hero has one! Once all seven Dragonballs are gathered, the Dragongod Shin Lon is called and grants them one wish, after which the Dragonballs are scattered around the world and can't be used for one year. Setting out to find the others, they meet up with Kamesennin, a lecherous old hermit who also possesses one of the Dragonballs; he eventually hands it over to them when Bulma shows off a little skin (although the audience can't see what the old lech does!) Next the shapeshifting pig Oolong joins them on their quest, and they recruit Yamcha when he tries to rob them - he is foiled by Goku's skill and falls for Bulma's charm.

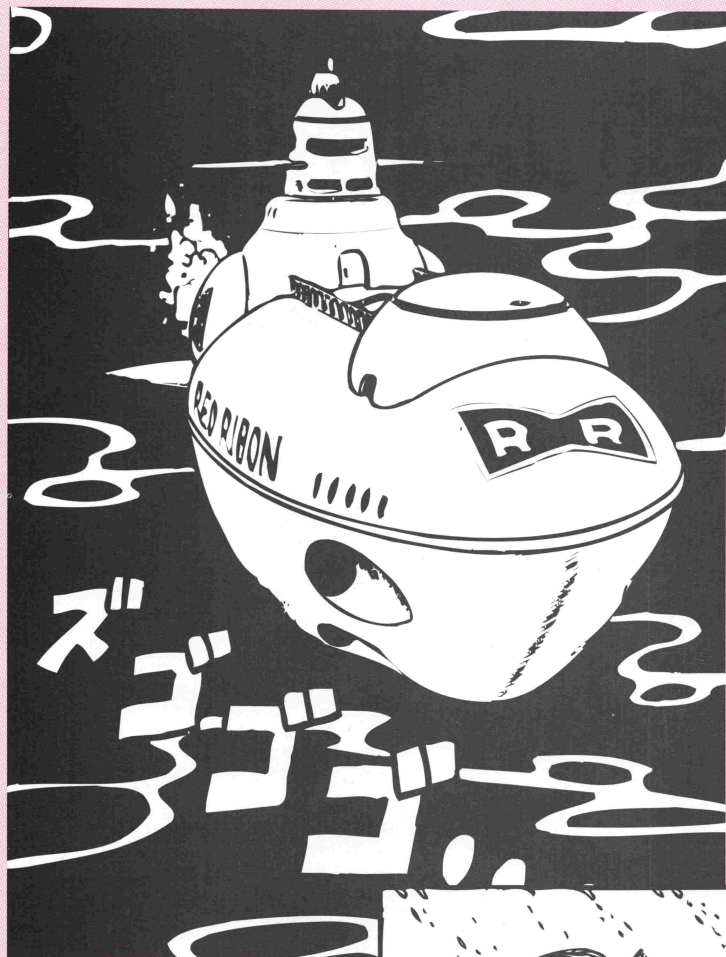
On the search, they also meet the girl Chi Chi and her father Gyuma O, a huge but gentle man. Goku makes a promise to Chi Chi, which he promptly forgets all about ... They are hindered along the way by Pilaf, who also wants the Dragonballs for his own nefarious plans. Goku's friends discover that when the moon is full, he transforms into a giant killer monkey. Luckily this hurts Pilaf more than our heroes, and they discover that they can cut Goku's tail off to get him back to normal.

After this first adventure, Goku and his soon-to-be friend Krilyn are trained by the Turtle Hermit and enter their first Tenka Ichi Budokai (the Yearly Best Martial Arts Championship tournament). The final is between Goku and 'Jackie Chun', Kamesennin in disguise. (The old lecher wants the award money to buy dirty magazines.) During this climactic battle, Goku's tail grows back.

After the tournament, Goku encounters the criminal organisation Red Ribbon, which is also looking for the Dragonballs. First the criminals unleash an Arnold Schwarzenegger clone against our hero, but Goku soon makes nuts and bolts of this android terminator. After being attacked by and then confusing the rather inept ninja Murasaki, Goku befriends the affable Red Ribbon



Left: the Budokai stage
Above: Murasaki



Above: Red Ribbon sub
Centre: Goku v. Android No. 8
Bottom left: Jackie Chun
Bottom right: Ten Shin Han

android No. 8, who looks rather like Frankenstein's monster. A failed android as far as Red Ribbon is concerned, #8 helps Goku because of our hero's kind nature.

While battling Red Ribbon, Goku wanders into the really wacky world of Penguin Village, and meets Toriyama's DR. SLUMP characters. After this comic nonsense, the (now somewhat less fierce) criminal organisation sics psychopath Tao Pai Pai on Goku, who once again foils their plans.

Next the young fighter encounters some supernatural critters in a monsters' martial arts tournament. Here he spars with a mysterious masked fighter with a halo; this turns out to be his dead grandfather, Son Gohan, who raised our orphaned hero and has been granted time on Earth to see his foster-grandchild once again.

Goku now enters a second Budokai and meets Ten Shin Han, a rival from the Crane School of martial arts. The usual Budokai weirdness culminates in the final fight between Goku and the three-eyed Ten Shin Han.

The next storyline starts by introducing the Great Demon Lord Piccolo, who wants the Dragonballs

to regain his youth and be at his most powerful. When his wish is granted, the green demon turns and destroys the Dragongod. Kamesennin tells Goku that he had imprisoned Piccolo Daimo years ago, but he is unable to repeat such a feat now. After much death and many battles, Goku defeats Piccolo, but before he dies the mighty demon releases an egg from his mouth which grows to become the new Piccolo.

Goku now journeys to heaven - which is really a floating palace in the sky and meets Kami-sama (god). Kami-sama looks a bit like Piccolo, and explains that ten years ago he had expunged all of his own evil into his alter ego in order to obtain his current lofty position. He recreates the Dragongod by piecing back together what looks like a model of Shin Lon.

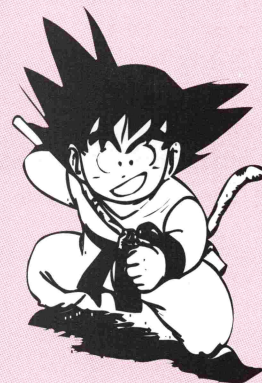
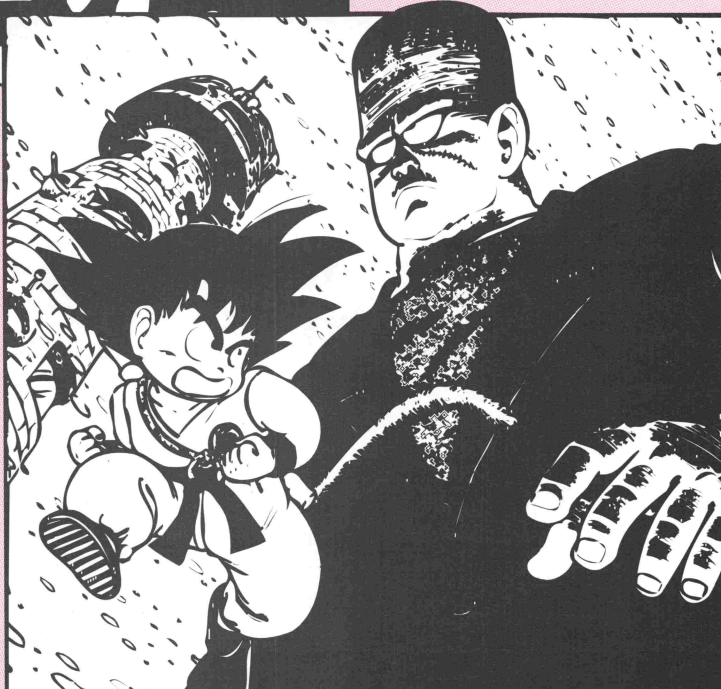
Once back on Earth and with the Dragonballs gathered together again, Goku and his friends resurrect those killed by Piccolo Daimio. Goku then goes away to train, and when he returns for the latest Budokai, his friends almost fail to

recognise the now older and taller Goku. Unfortunately, the new Piccolo has also enrolled in the tournament under the name of Majunior. This becomes Goku's greatest challenge yet. After Goku defeats Piccolo, Kamisama is ready to kill his evil self, even though this would mean his own end as they are linked; but Goku, ever willing to spare an adversary, allows Piccolo to live, and thus begins to win his loyalty. Our hero then flies off with Chi Chi to fulfil his longago promise - to marry her.

AND COMING IN PART 3...

THE Z WARRIORS : The manga continued in SHONEN JUMP under the title DRAGONBALL when the TV anime started the Sayajin storyline; but the producers wanted to alert the fans to the new direction of the series. Toriyama and the producers decided to use the ultimate letter of the alphabet, Z, and tied it into the storyline when the villains Napa and Vegeta appeared. They were code-named X and Y and their leader, Freezer, was the ultimate menace, Z. So Goku and his comrades, battling against them, became known as the Z Warriors.

More about their adventures in the next issue - time travel, unexpected alliances and even more mountain-crushing martial arts madness!



Ah oishii special:

ORIENTAL BEER AND NIBBLES



by those most exceedingly fine connoisseurs of comestibles - Messrs. **Jonathan Clements and Jim Swallow**

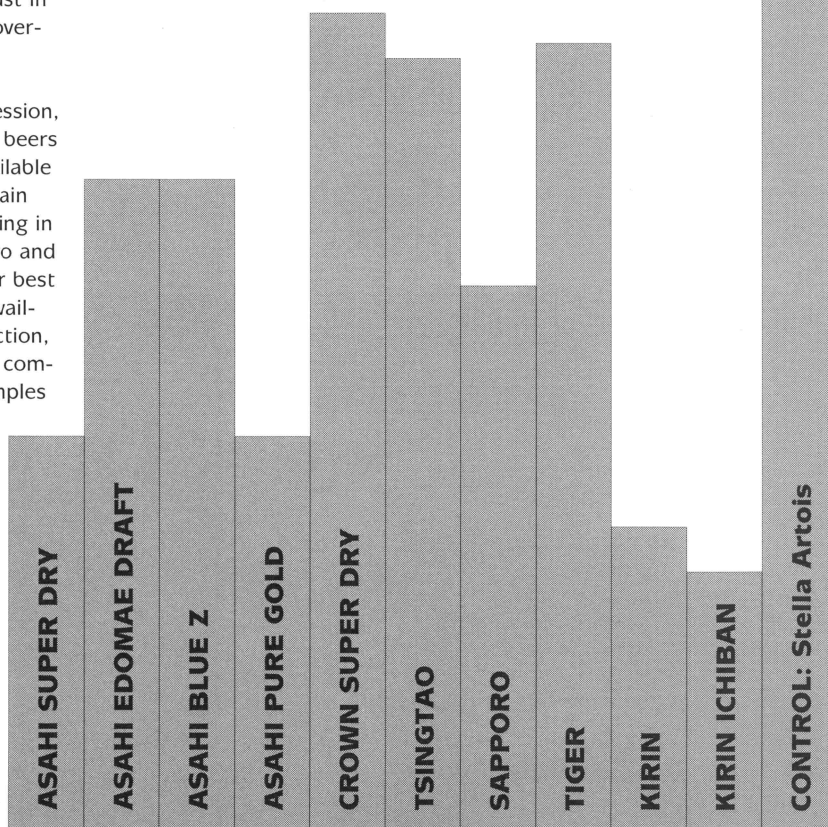
In this month's issue we proudly present the first in a series of fourhundred-sixty articles on Oriental beer and nibbles. Our highly-qualified staff have spent hours under the influence in order to present you, the reader, with a comprehensive guide to Far Eastern Inebriation. Our enquiries into alcohol utilise academic criteria perfected over many years by trained experts, who, in the absence of a subjective ratings system, use our own SMASH VALUE™ scale. Instead of relying upon the questionable opinions of dubitable sources, we rate each beer using a scale derived from the following equation: $\text{VOLUME (in millilitres)} \div \text{PRICE (in pence)} \times \text{ALCOHOL (by percentage of volume)}$. This will give a number that should help you in your choice of poison, allowing

you to factor cash spent against brew potency. In addition to alcoholic beverages, we have added a few of our favourite Oriental snacks and soft drinks, just in case you find it all a bit overwhelming.

In this month's tasting session, we sampled some of the beers that are more readily available in the West. The three main Japanese companies dealing in the UK are Asahi, Sapporo and Kirin, and we've done our best to check out the finest available from each. The selection, however, is by no means comprehensive, since our samples are limited by stock and regional distribution. (Companies wishing to see their wares featured in these pages may feel free to send samples by the crate-load to the address on the title page for the attention of the authors.)

We now bring you the opening acts in our festival of fizz ...

SMASH VALUE - THE CHART



BEERS

- NAME: **Sapporo**
 ORIGIN: Japan
 SMASH VALUE: **17.7**
 CAN BLURB: 'Japan's oldest brand since 1876'
 POSE FACTOR: Coolest can design
 JIM SEZ: *Crisp, nutty taste. Truly Gibsoneque Art Deco aircraft-grade aluminium can.*
 JON SEZ: *Forget the beer, this can is gorgeous. Popular with the poseurs on the Essex club scene.*
- NAME: **Tsingtao (Qingdao)**
 ORIGIN: China (pre-war German-built brewery in Liaodong)
 SMASH VALUE: **20.7**
 CAN BLURB: 'Brewed with Laoshan spring water'
 POSE FACTOR: They drink it in METROPHAGE
 JIM SEZ: *Sweet, mild. No aftertaste. Popped like crazy when I pulled the ring-pull.*
 JON SEZ: *Peachy little number; unpretentious and cheap.*
- NAME: **Asahi Super Dry**
 ORIGIN: Japan
 SMASH VALUE: **15.7**
 CAN BLURB: 'The beer for all seasons'
 POSE FACTOR: None
 JIM SEZ: *Mild, gassy. No aftertaste (Urp).*
 JON SEZ: *Tastes like beer.*
- NAME: **Asahi Edomae Draft**
 ORIGIN: Japan
 SMASH VALUE: **19.1**
 CAN BLURB: 'Made the old-fashioned way' (or something like that)
 POSE FACTOR: Post-Modern Hokusai retro exotic can, lots of Kanji looks nice and foreign. Chance to pontificate about 'Edo' being the old word for Tokyo.
 JIM SEZ: *Foamy head, coarse flavour. Mild aftertaste and gassy; in old Japan I'd be burping with the best of them.*
 JON SEZ: *Definitely more acrid than (but just as wet as) Super Dry.*
- NAME: **Asahi (Blue Z)**
 ORIGIN: Japan
 SMASH VALUE: **19.1**
 CAN BLURB: 'Relax and enjoy the fine taste'
 POSE FACTOR: DRAGONBALL Z - The Beer
 JIM SEZ: *Watery and unimpressive, it's a girl's beer. Nothing to it, the Forrest Gump of hooch.*
 JON SEZ: *Expensive lemonade. Is there any alcohol in this? Nice can.*
 THE EDITOR SEZ: *Watch the sexist crap, Swallow, or your word rate is going for a quick swim in the Marianas trench ...*
- NAME: **Asahi Pure Gold**
 ORIGIN: Japan
 SMASH VALUE: **15.7**
 CAN BLURB: 'This draft beer now gives the greatest enjoyment'
 POSE FACTOR: None
 JIM SEZ: *Tinny and unhip.*
 JON SEZ: *Oily and metallic, rather foul actually.*

NAME: **Crown Super Dry**
 ORIGIN: South Korea
 SMASH VALUE: **21.3 (!)**
 CAN BLURB: None
 POSE FACTOR: It's Korean ...
 JIM SEZ: *Ghost beer! Nothing to it, no taste. Good for drinking on hot Korean nights, but not in Grimsby. I could drink this all day, or for a while, anyway.*
 JON SEZ: *Watery. You can drink this like a fish until you fall over.*

NAME: **Tiger**
 ORIGIN: Singapore
 SMASH VALUE: **20.9**
 CAN BLURB: 'Awarded championship gold medals, London, Geneva, Paris
 POSE FACTOR: San Miguel brewed under licence in Singapore
 JIM SEZ: *Sharp - restrained aftertaste. Rather flat, but powerful. Reminds me of Sigourney Weaver.*
 JON SEZ: *This is your second sexist crap warning ...*

NAME: **Kirin**
 ORIGIN: Brewed in Bedfordshire, Japan
 SMASH VALUE: **14.5**
 CAN BLURB: 'Mature and mellow flavour from traditional recipe of blending rice with malted barley and hops'
 POSE FACTOR: They drink it in NEURO-MANCER, but this variety is disappointingly brewed in the U.K.
 JIM SEZ: *Vague; a shadow in this bottle, rather than a genie*
 JON SEZ: *Warm and ambient. Aptly named after a horse-demon that kicks people's heads off.*

NAME: **Kirin Ichiban**
 ORIGIN: Brewed in Bedfordshire, Japan
 SMASH VALUE: **13.9**
 CAN BLURB: 'Brewing from the first wort (?) gives this quality beer an impeccable flavour'
 POSE FACTOR: Tell your (sad) friends that 'Ichiban' means 'Number One'
 JIM SEZ: *Sparky, promises but doesn't deliver. What'sh a wort, anyhow?*
 JON SEZ: *Ishn't it that Klingon bloke from NextGen...*
 THE EDITOR SEZ: *And you pair of alkies call yourselves journalists? Chambers says that a wort is the sweetened liquer produced from the first fermentation. Why do I even bother to pay you? ...hmmmm...*

SOFT DRINKS & NIBBLES

NAME: **Pocari Sweat**
 ORIGIN: Japan
 CAN BLURB: 'Refreshment Water'
 POSE FACTOR: Looks like a blue Coke can
 JIM SEZ: *What the hell is a Pocari?*
 JON SEZ: *First time you'll wanna hurl, but you get a taste for it eventually.*

NAME: **Pokka Milk Coffee**
 ORIGIN: Singapore (under licence from Japan)

CAN BLURB: 'Rich in taste, strong in aroma'
 POSE FACTOR: It's coffee in a can ...
 JIM SEZ: *Tastes watery.*
 JON SEZ: *If you drink this while eating a Cup Noodle, it tastes just like someone stubbed out a fag in it.*

NAME: **Pokka Premium Coffee**
 ORIGIN: Singapore (under licence from Japan)
 CAN BLURB: None
 POSE FACTOR: Beware of the Seventies Dork on the can
 JIM SEZ: *Smells like coffee, tastes like cold filter dregs.*
 JON SEZ: *Smells and tastes like burning rubber (lovely!)*

NAME: **Pocky Sticks (Strawberry flavour)**
 ORIGIN: Japan
 PACK BLURB: 'Plenty of fresh sweet strawberries are used to create this fruity Pocky'
 POSE FACTOR: They eat them in USHIO & TORA
 JIM SEZ: *Luv the strawberry; chocolate is a no-no.*
 JON SEZ: *Patronisingly pre-dipped Choc Dips. Poxxy more like.*

NAME: **Ramune Morinaga**
 ORIGIN: Japan
 SMASH VALUE: (Sugar high!)
 PACK BLURB: 'Best before Sept 95'
 POSE FACTOR: Looks like a canister or poppers
 JIM SEZ: *Encapsulated happiness; I danced all night!*
 JON SEZ: *Raw sugar mixed with chalk.*

NAME: **Lotte V.I.P. Chocolate**
 ORIGIN: Japan
 PACK BLURB: None
 POSE FACTOR: Gold box
 JIM SEZ: *Tastes like expensive chocolate, a contender with Belgium's best.*
 JON SEZ: *Ignore AUK #1, Japanese chocolate is great.*
 THE EDITOR SEZ: *De gustibus non erat disputandum...*

NAME: **Super Black Gum**
 ORIGIN: Japan
 PACK BLURB: 'Excellent taste and flavour'
 POSE FACTOR: None
 JIM SEZ: *Feels like being taken to the dentists...*
 JON SEZ: *My mind is glowing. A high-octane gum with attitude.*

NAME: **Peaceful Wind Flavour Sayaendo Crisps**
 ORIGIN: Japan (where else!)
 PACK BLURB: 'Peas have no noses'
 POSE FACTOR: None
 JIM SEZ: *Doesn't taste like peas at all...*
 JON SEZ: *They taste like antique Frazzles; quite nice.*

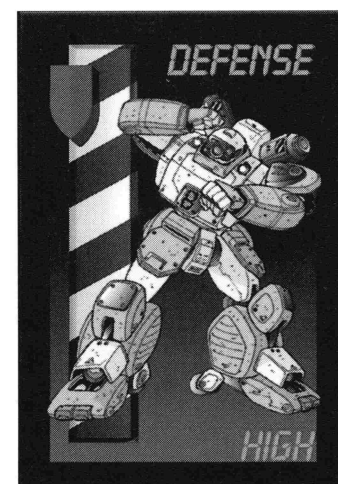
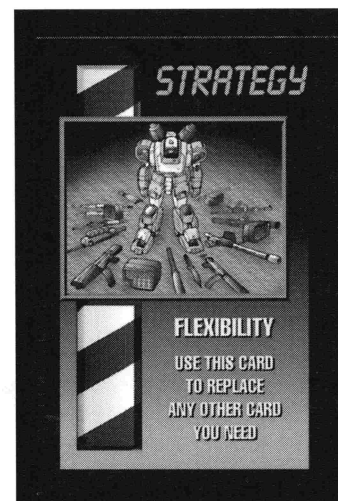
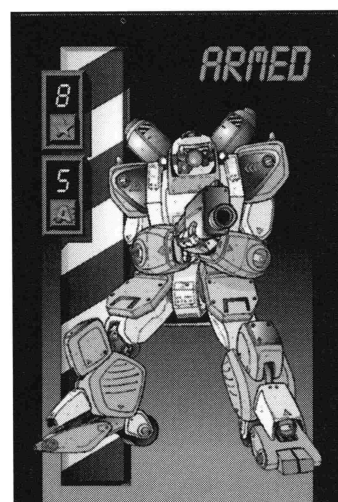
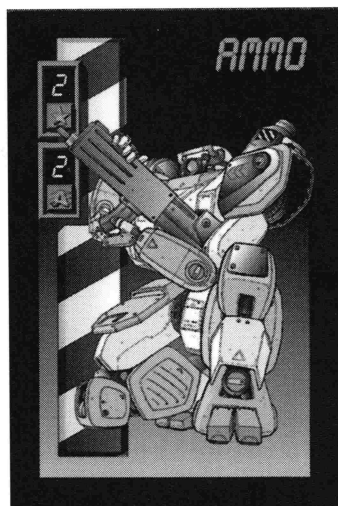
NAME: **Comsomme' Punch Flavour Potato Chips**
 ORIGIN: Japan
 PACK BLURB: 'More vitamin C than a satsuma'
 POSE FACTOR: None
 JIM SEZ: *Disgusting aftertaste.*
 JON SEZ: *Worse than stale 'Happy Shopper' crisps.*

GAMES CAPSULE



The term 'roleplaying games' (RPGs) refers to a boardless interactive adventure played with a gamesmaster (GM) and a number of players; The GM creates a storyline (or scenario), and places characters created by the players into the plotline - they drive the story along, making decisions and solving challenges. The background to the game can be fantasy, SF, horror, comedy, based on books, films, TV or original ideas. An RPG is a cross between theatre, fiction and "let's-pretend". Rulebooks and supplements provide guidelines and structure to the adventures, which can run on in a 'campaign', akin to an episodic series with the same characters in each story. Unlike the so-called computer RPG's which only allow limited interaction, true roleplaying allows gamers to do whatever they wish (and face the consequences!) taking on the role of wizards, warriors, starship captains, secret agents or anything their imaginations can conjure...

The most popular anime genre in gaming is the 'giant robot' saga, and The West's best known 'mecha opera' is ROBOTECH, which gaming publisher Palladium Books optioned as an RPG line in the mid-eighties. The range comprises twelve books and Palladium are promising several new ROBOTECH releases in 1995. The basic rules are contained in the first book, ROBOTECH; Using the background from the MACROSS segment (the most popular of the show's components) as a framework, the game features a variant of Palladium Books' "house rules" system...Under the "megaverse" banner, Palladium use this to encourage gamers already familiar with the system to play. The next three books are MACROSS-era supplements. The ZENTRAEDI sourcebook details the enemy, and the RDF MANUAL and RDF ACCELERATED TRAINING PROGRAM give new optional rules and scenarios; GHOST SHIP and the newly released ZENTRAEDI BREAKOUT are MACROSS



THE ROLEPLAY CONNECTION: update '95 by Jim Swallow

adventure packs. The second and third parts of the ROBOTECH saga are covered in the SOUTHERN CROSS and INVID INVASION books, which detail the mecha and background. INVID INVASION also has an adventure pack, LANCER'S ROCKERS. The main rules were reprinted in 1988's ROBOTECH II: THE SENTINELS RPG, which was based on the unfinished SENTINELS anime, and this too had a supplement in the form of the REF FIELD GUIDE. Finally, an all-new sourcebook, THE RETURN OF THE MASTERS, was created without any basis in the anime as a gaming-universe sequel to the ROBOTECH saga. Given its strong ROBOTECH connection, Palladium have also recently begun an RPG line based on the MACROSS II anime, once again using a version of the "megaverse" rules system. The basic rulebook is joined by the MACROSS II SOURCEBOOK ONE and volumes one to three of the MACROSS II DECK PLANS, co-created with Dream Pod 9. Palladium have also promised more in the MACROSS II line, and with the imminent Western arrival of MACROSS PLUS and MACROSS SEVEN it's likely they are looking at those game licences as well. Sadly, due to rights rulings with Palladium and their licence-holders, the newer ROBOTECH and MACROSS II are only available via expensive import or mail-order.

The Palladium system, while competent in manner, suffers from an often haphazard layout. Game data is sometimes needlessly divided up among many supplements, and it is generally assumed that gamers playing ROBOTECH or MACROSS II already know the background, so material provided with the game is sketchy.

The most popular of the "mecha opera" RPGs is MEKTON (created by R.Talsorian Games, the people behind CYBERPUNK 2020); Originally a battle game in its first incarnation, it was rewritten and revamped as MEKTON II, and at this time a third edition is on the way. The game features a brief sketch of a background world to play in, but unlike many other RPGs, MEKTON's 'Algol' is optional. This system encourages GMs and players to create their own game-world, perfect for anime fans wanting to duplicate their favorite show. (The most recent supplement, MEKTON MECHA MANUAL VOL.1 featured nine alternate game backgrounds.) The MEKTON TECHBOOK supplement features a total upgrade and overhaul of the mecha creation rules with a very strong GUNDAM feel to them, while the ROADSTRIKER (transformer rules) and MEKTON EMPIRE (space combat, aliens and psionics) books lean more to the 'Algol' game-world. Only one scenario pack based on 'Algol' is available; OPERATION RIM-FIRE features a dozen linked adventures. 1995 releases for the game include the MEKTON Z TECHBOOK, ALGOL SOURCEBOOK and MECHA

MANUAL VOL.2. Dream Pod 9 have a licence to produce MEKTON RPG material, and have joined in with their own game-world in JOVIAN CHRONICLES and EUROPA INCIDENT; DP9 promise six more CHRONICLES sourcebooks to come.

MEKTON is an RPG for more experienced or eager roleplayers, giving less out and allowing you to add more to a good, simple rules system; but first-timers might find this vacancy daunting. A firm favourite for tech-heads, with enough character set-up to get that real 'anime' ambience.

Another anime-inspired R.Talsorian RPG is the notorious TEENAGERS FROM OUTER SPACE. TFOS is slapstick in the tradition of URUSEI YATSURA, RANMA 1/2, TENCHI MUJO, AH MY GODDESS et al. Similar in many ways to MEKTON in presentation, TFOS allows the same latitude for creative background fiddling on the part of the GM. Only one scenario pack is available, FIELDTRIP, although a related supplement entitled STAR RIDERS is produced by licencees Dream Pod 9.

By far the biggest mecha game is FASA's huge BATTLETECH system, large enough to merit its own international fan-club, novels, comicbooks and U.S. cartoon series. BATTLETECH is at heart a wargame and not an RPG, designed to run multiple unit mecha-to-mecha battles. The basic boxed set provides maps, counters, dice, rulebook and record sheets, enabling players to go from scratch and buy rules add-ons as they wish. Further boxed rule sets like AEROTECH, CITYTECH, BATTLETROOPS, BATTLEFORCE and BATTLESPEACE add greater depth to the rules and gameworld, and MECH-WARRIOR, a roleplaying guide, lets gamers expand to play off the battlefield as well as on. With over fifty supplements and scenario packs as of this writing, and the dedication of a major games company behind it, BATTLETECH is the best-supported product featured here.

For wargamers, BATTLETECH is a well-oiled system, revised several times since its release; but for roleplayers, there is less scope. The background universe for the game, while highly detailed and well-drawn, is rigid and regimented and so unsuited to conversions or wide-scale changes. Another wargame with roleplaying tendencies is Seventh Street Games MECHA! which uses the innovative BATTLEPOLE system - mecha miniatures sit atop extendable rods to indicate levels of flight and allow 3-D movement. Along with a man-to-man powered armour supplement, COMBAT!, MECHA! has two roleplay/background packs - SPIRIT WARRIOR EMPIRE and RETURN OF THE QUETZACOATL. These two books create a gameworld mixing hi-tech and Aztec culture(!), straddling the wargame-

DRAGON BALL Z

To tie in with the current Dragonball article running in the magazine, here's a brief rundown on the latest Dragonball Z cart from Bandai.

DRAGONBALL Z THREE

BANDAI SNES JAPANESE IMPORT

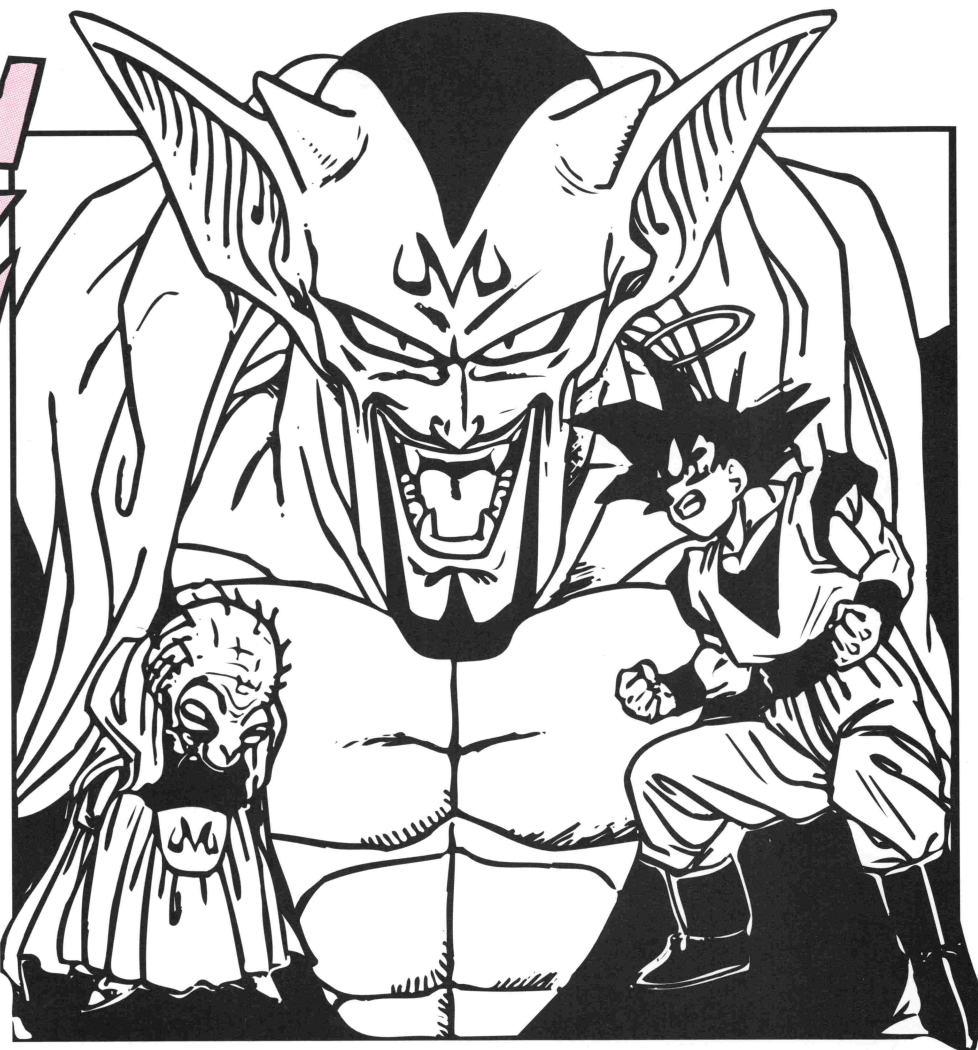
Based on the current manga, Dragonball Z Three is more or less a limited Upgrade on the fairly reasonable Dragonball Z 2. The graphics have been slightly improved and the character sprites, as in the last game, are as faithful as ever. The background locations look better than in the earlier games but this time there are a lot less to choose from (Only nine compared to about 15 in part two!) . The music, although greatly improved over DBZ2, still isn't ground breaking but the speech and effects emulate the anime nicely. Game play is pretty much the same as DBZ2 but a few tweaks have been added to improve play. Apart from the slightly faster and smoother gameplay, the programmers have added a couple of new fighting techniques to spice the action up. Charge times for your power bar have also been reduced making for a faster game all round.

In the first two games the screen divide bar had to be on show before you could leap in the air, so a welcome inclusion in this version is the ability to leap while standing next to an opponent. This makes it easier to leap away from a particularly devastating assault and retaliate with a big fireball on the head!

One major setback on this latest instalment is the lack of a story mode. The story mode of the first games was one of the aspects that set them apart from all the other fighting games flooding the market. Sadly, with this emission, some valuable playability, and indeed credibility, is lost. Also a few more different characters from the Dragonball series would have been welcome and the loss of my favourite green machine PICCOLO is unforgivable. Although still not in the same class as StreetFighter 2, Dragonball Z 3 still packs a reasonable wallop in terms of gameplay. Worth a look if you don't have part 2 but, as always, give it a try before you buy. 80%

Dragonball Z 3's moves are more or less similar to DBZ2 so I suggest you refer back to our players guide in issue *13* for a recap on the various fireball guards and anti-throw moves available to you. What follows, is a list of the new moves and cheats for this version. *KAME HAME HA!*

To find out the basic moves for each character, pause the game using start and then press select to get the in-game options screen. As in part 2 you can choose your music and the game level on this screen. Use the same option as in the second game to see the characters moves available. The adult Trunks from the future is a secret character that can be selected with a cheat code.



To play as him you need to press UP,X,DOWN,B,L,Y,R,A on controller one when Son Goku's face appears on screen. A chime will be heard telling you that the older version of Trunks can now be selected.

The close combat moves of the second game have been replaced with new moves called Meteo Smash. What follows is a list of the Meteo attacks for the characters in the game.

SON GOKU

L,DL,D,DR,R,UR,U + B

SON GOHAN

R,DR,D,DL,L,R + B

SON GOTEN

L,DL,D,DR,R,UR,U + B

VEGETA

R,DR,D,DL,L,R + Y

TRUNKS (YOUNG)

R,L,DL,D,U + B

DABULA

L,R,DR,D,U + Y

BOU

L,R,DR,D,U + Y

TRUNKS (OLD)

R,L,DL,D,U + Y

NUMBER 18 and KAOSHIN do not, to my knowledge, have Meteo attacks.

Another new move included in this version is the grapple. If you come into contact with your opponent whilst you are both using the dash button, both characters will grab each other. If you press DR,UL + Y a move will be initiated. This move can be used by all characters in the game but you have to get yours in first! As usual, all the moves shown above are for when the player is facing right.

Need a tip to give you an edge during combat? During the speech section before a fight, try putting in one of these cheats:

UP,L,DOWN,Y
LEFT,L,R,RIGHT
DOWN,X,UP,R
L,R,UP,DOWN,Y,X,LEFT,RIGHT
UP,L,UP,R,UP,Y,UP,X
LEFT,R,UP,X,RIGHT,Y,DOWN,L

LEFT refers to the direction pad whereas L refers to the button.

When entered correctly your character will charge and, depending on the cheat used, your defensive and attack capabilities will be increased!

Well there you go, another big batch of Dragonball tips for you to try at home. Maybe by part four (*ARGGGHHHH!!!!*) the formula for the game will be just about perfect and all the games magazines will finally realise that Dragonball Z isn't so bad after all. Thousands of Japanese gamers can't be wrong... Can they? *MATA NE.*

Paul Watson



videoscans

NINJA SCROLL

MANV 1070, cert 18, £13.99 (original title: JUBEI THE NINJA)
Guns were illegal in 17th century Japan, and this is just one of the contributing factors that make NINJA SCROLL a welcome change from cyber-yawn. Reading between the lines, it must have been a translator's nightmare. With old-style Japanese presenting so many difficulties to the Westerner, Toho provided the translation themselves. Unfortunately, this probably did more harm than good, since the 'translations' supplied by the Japanese tend to be incomplete spotting lists rather than actual scripts. Rewriter Raymond Garcia has done a heroic job, but has fought a losing battle against ambiguous lines, anachronistic dialogue and clumsy phraseology. NINJA SCROLL presented a great opportunity to dub an anime in 17th century English to match its Japanese counterpart; instead we are left with a mixture of the dodgy English of an anonymous Toho employee, combined with Garcia's doomed salvage effort.

But a picture paints a thousand words, and there is plenty of visual poetry remaining. Kawajiri's characters are a menagerie of flawed heroes, each with their distinct magical abilities. Paramount among them is one of anime's most interesting female characters, a woman whose very touch is poison, fated never to know the love of another. Some of the set-pieces are quite wonderful too, from a duel in a bamboo grove to the explosive finale on a sinking ship. This is a good buy for anyone with money to spare after MACROSS PLUS. But where's the scroll?

JULIA SERTORI

MACROSS PLUS - EPISODE 1

Manga Video, 40 mins approx., cert tba

The MACROSS phenomenon is back with a vengeance in MACROSS PLUS, a four volume, action-packed OAV series. Forget the weaker efforts you saw in MACROSS II: LOVERS AGAIN, because PLUS is the real essence of MACROSS comin' right at ya' on full afterburner. Once again, the traditional hat-trick of idol singer, mecha action and character dramatics has come together under the guiding hand of Shoji Kawamori (amply qualified with a pedigree featuring the original MACROSS, CRUSHER JOE, GUNDAM 0083, DANGAIO and PATLABOR 2), responsible for direction duties as well as the dynamic mecha designs of the transforming fighter planes. Character design comes from Masa

Yuki, in a departure from the usual softer styling of Haruhiko Mikimoto, and Ichiro Itano (MEGAZONE 23) acts as mechanical director. Episode One is primarily a scene-setter, establishing locations and motivations for the leads ... We are introduced to Isamu Dyson, a maverick seat-of-the-pants pilot in the U.N. Spacy who finally runs out of excuses for his reckless behaviour. Transferred from the front-line in space, Isamu's new mission is to play test pilot at New Edwards Base on planet Eden, a verdant, earth-like world we later learn was his teenage home. This dream job for the young hotshot becomes even more of a challenge when Guld Bowmann, a Zentraedi/human half-breed and former rival, arrives on base fulfilling the same role for a rival company. And in a switch from the normal 'two girls, one guy' love triangle, the third figure in the triangle is Myung Lone, manager of the secretive, computer-generated Virtual Idol Sharon Apple. Myung, like Isamu and Guld, grew up on Eden, and is traumatized by the same dark events that made the two men enemies. With a winning combo of highly-charged emotion and rollercoaster action sequences, MACROSS PLUS looks set to outpace its progenitor in a blaze of jet exhaust.

JIM SWALLOW

OH! MY GODDESS

Anime Projects, 29 min, cert U £12.99
A short guy who's totally lacking in confidence, but nice at heart, is redeemed by the love of a gorgeous babe. That's it. Not very 90s, but very nice. 'Sweet' is the word that springs overwhelmingly to mind; it's hard to construct a teenage boy's dream that won't offend teenage girls, but Fujishima managed it in the manga and the video is reasonably faithful to his original both in the art and the story. It's also supported by AnimEigo's usual meticulous translation and superb liner notes, a major plus for any production.

Keiichi is a quiet, pleasant guy; bottom dog in his student dorm, he lives for his bike and worries that he's too short to get a girlfriend. (There's no evidence that any girl has actually told him this, but it seems to put him off asking.) A wrong number brings the Goddess Belldandy into his life, and a remark made half in jest instals her there on a permanent basis. Needless to say, the complications that ensue will draw the two together and may well turn Belldandy's kindness and Keiichi's wish-fulfilment into True Love. (If you've read the manga, in English from Studio Proteus and

Dark Horse, you already know how it turns out.) The trouble is, it's all too sweet. Yes, it makes a pleasant change to see a wish-fulfilment fantasy that doesn't involve 25 naked schoolgirls, tentacles in triple figures and a swimming-pool full of gore; but Belldandy still exists solely to fulfil Keiichi's dreams, and her appeal for boys and girls alike seems to be that a) she's so pretty, and b) she's so sweet and obliging - not a role model I think I'd want my daughter to follow!

OH! MY GODDESS is well made, skilfully directed, with attractive music; worth buying and watching, but too much sweetness is as sickening as too much of the other stuff. Future episodes may introduce more bite to the story, especially when less compliant immortals like Belldandy's wholly unscrupulous sister Urd turn up, but whatever follows, fans of Cute won't be disappointed in Part 1.

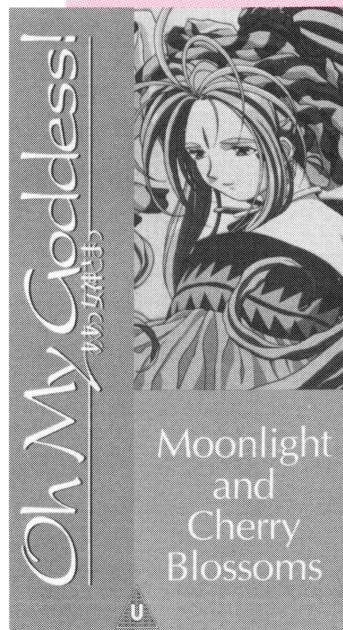
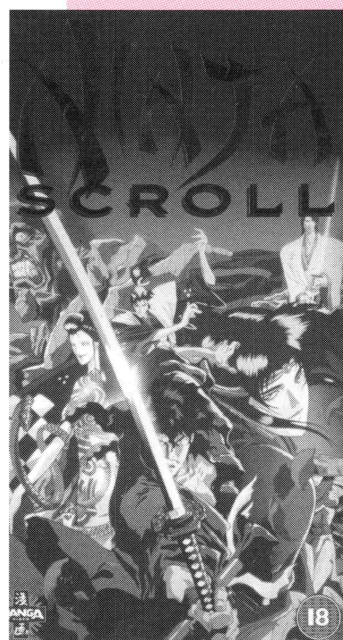
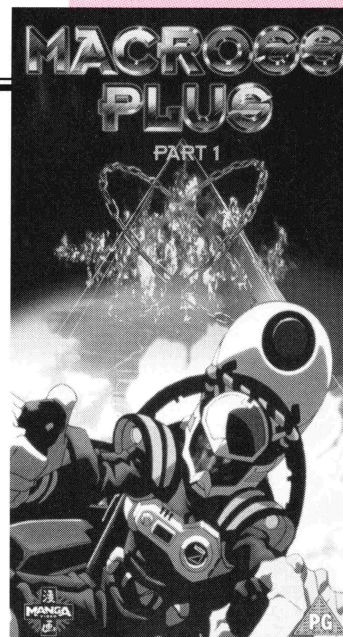
RORY DONNELLY

SLOW STEP 1 & 2

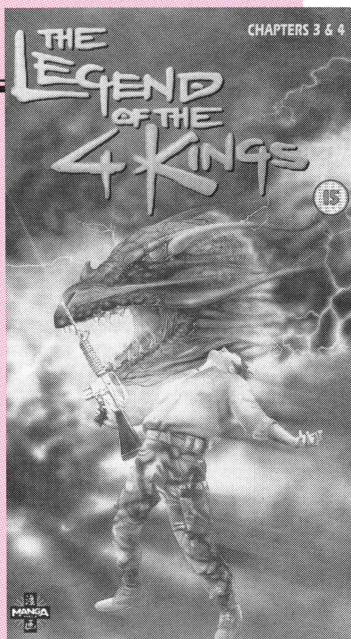
Western Connection

This is an interesting and important release; the first pure teenage romance anime to hit the UK market, introducing a major genre in Japan and possibly creating an interest for the same pre-teenage girls who went gaga over Australian soaps. Based on the manga by Mitsuru Adachi, SLOW STEP is the story of a teenager's development towards maturity and love. Minatsu is a pretty, popular highschool softball ace and, like all normal teenage girls, isn't ready to tie herself down to just one boy when there are two equally attractive prospects available. But how to avoid hurting their feelings while deciding which one she likes best? Easy - go out with both, but let them think they're going out with two different girls! So Minatsu becomes Maria, with the help of glasses and a fake ponytail. And for a while, it works! But the deception becomes harder and harder to keep up, and she's no nearer to deciding which boy she prefers ... A snappy opening theme with a stylish credit sequence mixing abstract and realistic scenes starts each episode on a high note. It isn't long before we accept the conventions of Adachi's highly stylised, romantic character drawings and become absorbed in the everyday lives of Minatsu and her friends. The script develops naturally and there are some very well handled sporting sequences. Taking its cue from its title, SLOW STEP doesn't rush things, but like its young heroine it looks set to develop in some very interesting directions.

HELEN MCCARTHY



videoscan



THE GOLD OF BABYLON

Western Connection, WC
Style, good writing, skilful direction and production in every area and a plot that pokes its tongue firmly into its cheek and has fun with concepts borrowed from a range of authorities from Von Daniken through nursery rhyme to Indiana Jones - if there is any justice, this second LUPIN III release from Western Connection will be a big success. In this wonderfully funny, literate and entertaining film Lupin and his gang are pursued by an affable old baglady who, in between bouts of alcoholic stupor and professions of passion for Lupin, hints at a treasure beyond imagining - the legendary Gold of Babylon. To pursue this treasure the arch-thief faces danger in the desert, risks being abducted by aliens, and even disguises himself as the luscious Fujiko Mine without being detected by her current boyfriend. Meanwhile Inspector Zenigata has a new team of assistants, the unlucky contestants in a international police beauty contests; but teamed with these determined lovelies, it's Zenigata who's out of luck! It's hard to say whether the sophistication of the script or the unfailing visual inventiveness are stronger in this completely enjoyable film, one of Lupin's strongest outings ever and a tribute to the flexibility and longevity of creator Monkey Punch's brilliant characterisations. Anyone who doesn't love it is hard to please indeed!

HELEN MCCARTHY

THE LEGEND OF THE 4 KINGS

Episodes 3 & 4, MANV1071, Approx 92 minutes, Cert 15

The saga of four cute guys who are dragons continues with a frame up, the arrival of a new mysterious adversary, a major loss of military

hardware for Japan's defence forces, our first sighting of a magnificent dragon and the true origin story for the villainous Gozen. Though you've really got to take all this with tongue jammed firmly in cheek - the accompanying narration by a teenage girl could almost have been written by Enid Blyton.. That's just episode 3. Episode 4 is generally less juvenile and features a new set of adversaries (with one or two nice satirical touches thrown in) as Maturi and the brothers take time out from being the focus of special forces attention to wind down at Tokyo Fairy Land (?). Down points here have to be the Dick Tracey lookalike gangster and his out-classed cronies. Compensation for this comes from OTT martial arts, collateral damage on a grand scale and the helicopter trick. I can see similarities between this and the Guyver. Critically it has nothing special going for it at all. However at times there is an odd kind of trashy self mocking exuberance reminiscent of some superhero comic books. The dialogue and wooden dub all match this. Taken as light nonsense it's pretty entertaining. If you liked the Guyver, Legend of the 4 Kings will probably be very appealing. Watch it just because it's daft fun seeing four supermen take on corrupt government agencies.

ROBERT LYN DAVIES

GUYVER DATA 12

MANV 1059, Approx 30 minutes, Cert 15

Well it's here, after 12 months the closing episode to Manga Videos first experiment with a 'video comic' has arrived. So, what's it like? Well if you're a Guyver fan you may as well take a look at this. It doesn't vary from what we've all come to expect. All the elements of the Guyver are here (the personal tragedy, bloodshed, lots of zoanoids

with short life expectancies - that kind of thing). However if you like a firm and conclusive end to a series then be warned - a disappointment awaits you. This isn't so much the end of the line for the Guyvers tale. It's more of a new beginning. By the end of this episode you know that the Guyver's quest is far from over - but a few issues have been resolved and Sho's evolved slightly more as a character too.

In fact Sho is the central focus for the whole episode; our long suffering hero is forced to face his greatest nightmare, and from it draw the strength he needs to accept his fate as the symbiote of Guyver 1 and overcome an enemy who only exists to hate him.

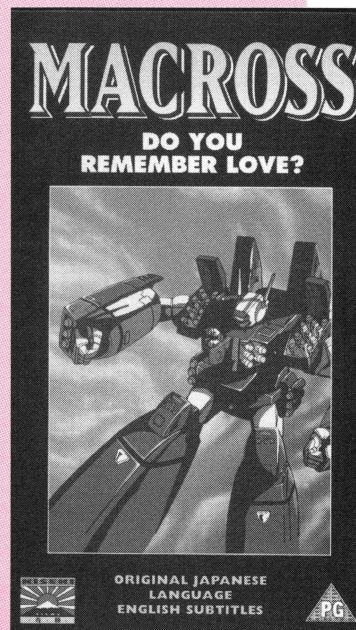
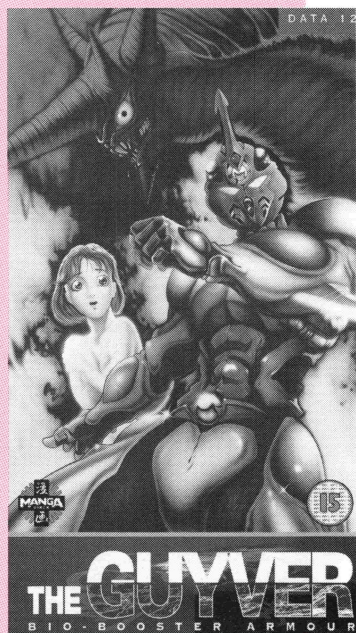
The finale action is tight, but not fast and the climatic battle is very very appropriate. In all it's only suitable for Guyver fans, but then who else is going to buy a concluding episode.

ROBERT LYN DAVIES

MACROSS: DO YOU REMEMBER LOVE?

subtitled version Kiseki Films,

If you didn't buy the dub that came out under the title CLASH OF THE BIONOIDS, you might like to try this version, in the original Japanese with subtitles for the hard of language. The movie retells the story of parts of the MACROSS TV series, with slight changes which have caused problems for continuity freaks ever since; it has now been assigned a new place in the official MACROSS timeline, as a docudrama made in 2031, over twenty years after the events took place, recording the wartime exploits and romantic adventures of three wellknown media heroes, slightly amended for dramatic effect. The movie may have problems, but they're imposed by our perceptions rather than inherent. The audience the film was made for loved its innocence, its certainty,



INCOMING! release roundup

April	Slowstep Part 1 Slowstep Part 2 Ushio & Tora Part 4	Western Connections Western Connections Western Connections
April	Star Blazers Part 5 Adventure Duo Part 3	Kiseki Kiseki
April	Legend of the Four Kings parts 5 & 6 Orguss 02 part 1 Dominion 2 part 1 Godzilla v Gidorah	Manga Video Manga Video Manga Video Manga Video
April	2 releases - no details as yet available	East2West
May	Kishin Troops Parts 1 & 2	Pioneer

(Unfortunately guys: - all information is subject to change!)

THE BLUE KITE

ICA Projects ICAV 1012
138m subtitled £12.99

Not much kicking, but plenty of life, in this epic story spanning fifteen turbulent years of Chinese history. Opening in 1953, five years after Mao Zedong's communist triumph over the nationalists, young middle class couple Shujuan and Shaolong announce their wedding; which, in an ominous foreboding of events to come, is postponed because of the death of Russian leader Stalin... Next year, their son Tietou is born, and the story follows subsequent events through his eyes as socialist fervour grips China; first through the 'rectification' programme, then Mao's disastrous 'Great Leap Forward' (the collectivisation of agriculture that virtually destroyed the economy) and the 'Cultural Revolution' of the '60s that practically outlawed independent thought, closed schools and sent teachers to labour in the fields (a 'politically correct' occupation), denying a whole generation an education as anarchy raged through society, destroying anything remotely perceived as 'reactionary' or 'rightist'. This is still a sensitive subject in China, as Mao is the greatly revered founding figure of modern China - the current official opinion being that he made 'mistakes', but the good he did outweighs them. This is debatable, but **THE BLUE KITE** is a brave film by director Tian Zhuangzhuang, overcoming objections by his understated, matter of fact style. Tietou's closely knit circle of family and relatives disintegrates

slowly in front of his uncomprehending eyes as people are purged or arrested for no readily explainable reason (even to the adults). This is probably a film for movie buffs, as, while beautifully photographed and with superb performances, it lacks the action and melodrama that might appeal to a wider audience. The strength of the film is in its feeling of utter normalcy, even in the midst of such catastrophic events. The viewer is left wondering how this could ever have taken place, perhaps feeling slightly superior, thinking this can only happen to orientals. However, Europeans are no stranger to such things, from the excesses of Nazism and Soviet communism right down to the current anarchy in the former Yugoslavia. The underlying message is: it can happen anywhere, at any time, and it will be 'ordinary' until it is too late. Perhaps this is the ultimate horror...

KWAIDAN

Tartan Video TVT 1157

154 mins widescreen subtitled
This is one of the most beautiful films I've ever seen. **KWAIDAN** (which can be translated as *Weird Tales*) is based on short stories by the 19th century expat gaijin writer Lafcadio Hearn, who drew them from folk stories he heard while travelling around Japan. For award winning director Masaki Kobayashi, the film was a dream project, took a year to shoot and was the most expensive film in Japan until then. But the wait was worth it. Using four unconnected tales that

are not horror in the modern western sense (there is very little blood and gore) they are genuinely eerie and unsettling, aided by a wonderfully sparse and creative soundtrack - not quite music, but more than sound effects. Largely filmed on sound stages, the production is highly stylised, adding to the atmospheric other-worldliness, and the photography is quite simply ravishing - every shot a work of art. Like Rod Serling's *The Twilight Zone*, the stories also have a sting in the tail and a strong moral tone which is universal, but with a uniquely Japanese flavour that makes it irresistible. If you are remotely interested in Japan, this really is a must buy. One caveat: at nearly three hours, this is a very long film, (although the stories can be viewed separately in 'bite size' chunks), and the pace is very slow - but it is ultimately rewarding and well worth the effort.

In **BLACK HAIR** a samurai returns to the wife he betrayed, to find she is exactly as he left her. Things seem perfect, but sins must be paid for... In **THE SNOW WOMAN**, a snow spirit spares a wood cutter's life - but only on condition that he tells no-one of what he has seen or she will kill him... In **KOICHI THE EARLESS**, a blind biwa player is unknowingly giving recitals for the ghosts of the long dead Heike clan... And in **A CUP OF TEA** concerns the problems of drinking someone else's soul...

and its overheated teenage emotions; from our more jaded time and place it's hard to view it through those same shining eyes. But no effort is spared in piling on the tension, both emotionally and in terms of straight explosion-packed battles, and the mighty Valkyries are still wonderful to watch, whether slugging it out mano a mano or transforming into sleek fighter craft for missile runs. The condensing of the storyline to feature length gives less room for details of pacing and character development - if this bothers you, seek out Kiseki's release of **ROBOTECH: THE MACROSS STORY**; but it also compresses the most exciting bits into one handy package. A good buy.

RORY DONNELLY

PLASTIC LITTLE

Kiseki Films,
Two months after its release in the Netherlands, and almost a year after **ANIME UK** announced its Japanese release, Kiseki bring **PLASTIC LITTLE** to Britain - and in a subtitled version, though a dub is promised later. The most striking thing about this second anime based on Satoshi Urashihara's manga - **LEGEND OF LEMNEAR** was the first - is that it is surely the

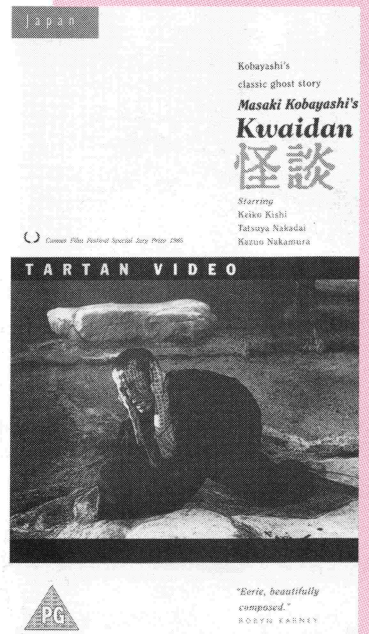
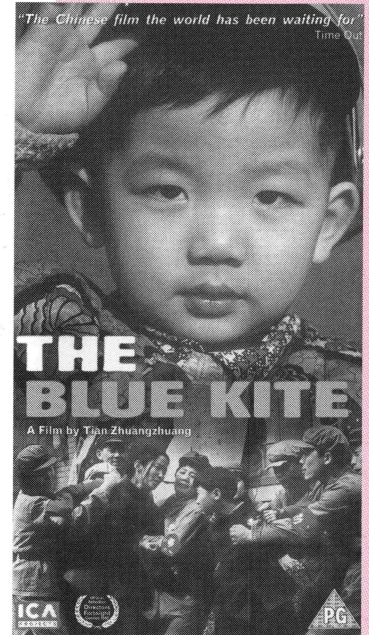
most faithful rendering to date of an artist's personal style and technique into anime. Everyone, from the e-conte artists to the lowliest inbetweeners and cel painters, has done their utmost to ensure that every lushly curving line, every sweet, clear colour, every glistening highlight of the creator's art is transferred to film almost exactly as he painted it. If you look at the level of detail and finish in the originals, this is an extraordinary achievement. The story, a straight action-adventure in a hard-sf setting, is simple enough. Tita, orphan captain of a ship whose crew catch exotic animals for the pet shop trade, runs into Elisa, orphan fugitive from a cold, power-hungry warlord who wants to exploit her father's work for military ends. The bond between the two girls leads them and the crew into danger, but they finally get rid of the bad guy, devastate the city and save the Professor's work from being perverted into a destructive force. Of course, while doing this both sides cause massive collateral damage. Aside from the well-handled explosions and battle-action, there is some completely harmless and inoffensive nudity which may not survive the British

censors.

The technical dazzle of art, design, camerawork and direction can't really disguise the lightweight story, and don't need to. There's a lot to enjoy here in its own right - a major plus point is the music, which is lovely, with strong classical influences, and the Japanese voice cast deliver nicely judged performances, firmly anchored on the massive authority and experience of Norio Wakamoto (Coach Ota in **GUN-BUSTER**) as Balboa and Chikao Otsuka (Goemon Ishikawa in many **LUPIN III** titles and Tora in **USHIO & TORA**) as Mikhael. An interesting aside from translator Jonathan Clements is that, judging from the very precise timing directions in the script, the voicetracks were recorded before the animation was started, a departure from the norm - only **AKIRA** has ever had a fully lip-synched voicetrack in Japanese, and voices are usually dubbed over the completed or partly-completed film. **PLASTIC LITTLE** is a beautiful package and the contents are frothy, glossy, and fun. Only a determined nitpicker would complain that it's as insubstantial as a creamcake, since it's just as delicious. Enjoy it.

HELEN MCCARTHY

LIVE
kicking
by
JOHN SPENCER



When Hemingway wanted to tell us that the sun rose the next day, he'd say "The sun rose the next day." Such direct, journalistic prose has become very popular in the West during this century, but it used to be anathema to the Japanese literary establishment. Authors were rated on their ability to be obscure, on how poetic they could be in their description of the commonest things. I experienced this first-hand a couple of years ago when I attempted to translate Mishima's *Beautiful Star*. Right there on the first page was one of the most intricate characters I had ever seen. I spent hours trying to find it in all the dictionaries, and eventually discovered that it was a very obscure word for 'house.' Why didn't he just say 'house', goddammit!?

There have been complaints in recent years that Japanese has fallen to pieces, for a related reason. With so many Western novels popular in Japan, their blunt, utilitarian prose has become an inspiration for young Japanese writers. Novelists like Kenzaburo Oe complain that the new authors are lead astray by the simplicity of Western writing, to the detriment of Japan's native traditions. And, apparently, translations from English are all to blame, since they slavishly transpose an 'inadequate' language, which lacks the poetic depth of 'true' Japanese. It doesn't really matter whether they are talking about Stephen King or Albert Camus (both of whom are popular in Japanese translation), the critics' genuine concern is that foreign translations tend to have very direct language. When they say 'house', that's what they mean.

This is something of an oversimplification, but in Japan there is a very real distrust of modern writing for the reasons discussed above. It is, however, to our advantage, because it also makes many modern Japanese novels considerably more accessible to us.

Amy Yamada, as readers of this magazine will know, is one of Japanese literature's bright young things. Her novel, *Trash**, is now available in the USA, and should be making its way to these shores very shortly. Yamada's writing is direct and unpretentious, and this makes her far more accessible than so-called 'real' writers like Oe. The plot concerns a Japanese woman, living in New York with a

gaijin and his teenage son. She works in an art gallery and keeps house for her surrogate family, but life with her lover is no longer as good as it used to be. Eventually, she has an affair with a younger man.

If the synopsis seems rather lacking in events, that's because the story is too, but this is all part of Yamada's careful planning. Her protagonist, Koko, lives in a com-

can only wonder at the skills of an author who can grip her audience with "will-she-move-out-or-not?" just as well as thriller writers hold our attention with "can-he-save-the-world?" Her writing style has much in common with the American Blank Generation, although she is considerably more optimistic. Like Catherine Texier, she writes of New York life, but unlike Texier she does not allow the physical to intrude upon the

she is an anti-Ellis; material concerns have no effect on her characters at all. Those looking for a Japanese comparison could say that she is also an antithesis to Haruki Murakami, since his characters act, but cannot feel.

Tellingly, her press pack contains an endorsement from the author of *Way Past Cool*, Jess Mowry. One of the latest additions to the Blank Generation, Mowry has perhaps the most in common with Yamada. Most of Yamada's characters are black, but colour is as irrelevant to her as it is to Mowry. Both authors have a publicity machine that needlessly concentrates upon their origins rather than their undeniable talent. Mowry was a drug-dealer's bodyguard, while Yamada used to work in an S&M club. She studied literature at Meiji University as well, but of course that wouldn't sound so interesting. Yamada's translator, Sonya Johnson, does not receive a blurb of her own, which is a shame because she seems born to her task. A native of New York, she is very close in age to Yamada and demonstrates a genuine 'feel' for her work. Yamada and Johnson have produced a beautiful book between them, which charms the reader with its innocence.

Take your pick whether this belongs in American or Japanese fiction in the library. This is a book by an Oriental masquerading as an American, and it is one that succeeds superbly. Oe and his friends may be right about un-Japanese authors, but they have the wrong attitude. Authors write about the world they live in, not as a silly back-dated attempt to re-qualify for their passport. The only problems come when an author tries to write about a world they do not live in, when they are liable to make mistakes in their attempt to impress us. But for that you'll have to wait for next month...

JONATHAN CLEMENTS

Trash, by Amy Yamada. Translated by Sonya Johnson. Kodansha: 1994. ISBN 1-56836-018-5. \$18.00 (not yet available in the UK).

* *Actually, it is a combination of two works involving the same characters, the 1991 *Trash* and her 1986 novella *Jesse's Backbone*, which was nominated for the Akutagawa prize.*

THE SENSUAL WORLD



pletely sensual world, and it is Yamada's artful depiction of this that makes her book so interesting. Just as Mishima only 'saw' the tragically poetic, Yamada only sees something if it has an impact upon her emotions. We only see her at work in the art gallery once, and that is when emotionally loaded acquaintances enter; otherwise her 9-5 existence is a blank because she feels nothing while she is there. Most of the book takes place in conversations or thoughts, Yamada records her writing on her heart, and it is only switched on when she can feel.

It is to Yamada's credit that she manages this feat so well. One

sensual world. Like Tama Janowitz she writes of 'slaves of New York', but this bondage is completely emotional. Yamada does not have 'rent slaves', couples forced to live together by the need for convenient living quarters, but her Koko is an emotional slave, unable to walk out of a bad relationship because she is still tied to it by her earlier feelings. Like Bret Easton Ellis, she deals only in facets of a scene, leaving the reader to infer the rest, but Ellis' characters only perceive the world in terms of the material things about them, whereas Yamada's characters can only see the world in terms of their emotional reaction to it. In this way

power rangers head-to-head

Two of AUK's regulars hold totally opposed views on the morphin' phenomenon. Let them bend your ears...



their own Tokyo Tower. But it's a great giggle when they have footage of a Japanese girl they have to reconcile with the American shots, so we have a girl wearing a really obvious black wig. Laugh? I nearly did.

Kitsch. Come on, you've gotta laugh. Look upon it as a vaccine against less obvious lumps of American crap. Laugh at it when you're five, and maybe, just maybe, a Disney duvet cover will not be the height of achievement in later years.

There are worse things to worry about. Just think, no matter how bad life may be treating you, you're not the man wearing a mutant pineapple suit and stamping on model buildings. It makes you glad to be alive.

Darn ... my crayon just broke.

END THE TREND! 'POWER RANGERS' SOFTENS YOUR BRAIN!

The notoriously cynical and ambivalent **JIM SWALLOW** says:

Take a low-grade Japanese sentai TV show (DINOSAUR TASK FORCE ZYURANGER), a dozen props and

some BLAKE'S 7 gravel pit locations. Chop out almost all semblance of its Far East origin, and grab a cast of teen BEVERLY HILLS 90210 wannabes ... Season with a mixture of hackneyed, vapid dialogue, plug into a huge potential toy market and stand well back. With this recipe Saban Entertainment have inflicted MIGHTY MORPHIN' POWER RANGERS on the Englishspeaking world. Like the worst excesses of unoriginal pop 'artists' they've sampled the backbeat of an already derivative subject and shoe-horned in their own 'TV America' sensibilities. Check out the character stereotypes. The lead is a muscular male jock, underlying the might-makes-right premise that tells kids all you need to be a leader is brawn. The shy, bespectacled nerd is there to show that it's okay to be smart, but if you are, you'll never be the one in charge. The token male ethnic minority adds P.C. balance; the token female oriental ethnic minority gives lip service to the show's Eastern origin. (Never mind that she's Vietnamese and not Japanese, the kids don't know the difference, and don't worry none that her character was a man in the original.) Add to this the trusty Big Brother figure, the vacuous gumpopping W.A.S.P. Valley



girl, the surrogate parent-mentor, the cute comic relief mascot, and you'll have the formulaic by-the-numbers pabulum that other TV companies are racing to stamp out of the same cookie-cutter. Saban, having drained POWER RANGERS dry, are doing the hack'n'slash boogie with VR TROOPERS (DIMENSIONAL WARRIOR SPILLBAN and SUPER ANDROID METALDAR) and across the dial SUPERHUMAN SYBORG SAMURAI SQUAD (GRIDMAN) leads the competition. And in a vampiric turnabout, an American studio has leapt in with TATTOOED TEENAGE ALIEN FIGHTERS FROM BEVERLY HILLS, an all-US-made rip-off ... This would be funny if it wasn't such a sad copy of a copy of a copy. POWER RANGERS and its brethren are nothing more than callously engineered merchandise marketing machines masquerading as educational childrens' television, claiming to instil values while talking down to their viewers, insulting their intelligence and parroting whichever politically correct statements fit the bill.

Darn ... I'm out of bullets.

* of KO CENTURY BEAST WARRIORS

SOAP

BOX

HOW I LEARNED TO STOP WORRYING ABOUT DEADLINES AND EMBRACE THE ESSENTIAL ENLIGHTENMENT THAT IS 'POWER RANGERS'.

The notoriously fun-loving and care-free **JONATHAN CLEMENTS** says:

"AFTER TEN THOUSAND YEARS I'M FREE! TIME TO CONQUER EARTH!" Now, there's a mantra to change your life, and it sounds great on an answerphone. Repeat every morning to ensure a healthy attitude to work and relationships.

Baddies. Rita Repulsa could have V-daan* in a scrap any time. The sheer energy that Barbara Goodson puts into her voice is unbelievable. Certain UK dubbers should take note, dubbing doesn't have to sound like bored actors reading off a card.

Editing. The joins can be pretty seamless. Obviously there's Trini's fluctuating bust size to worry about, and someone should find out why Angel Grove Town Council have

animail

We want your input! Write to Animail - Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England



Dear Helen,
First of all congratulations on being voted the TEZUKA OSAMU best English language anime magazine and I hope you win it every year from now on. I would also like to say I am pleased that you are not biased against MEL better releases. Now, on to the main reason I wrote in: lots of times you have told us to write to companies with information to show what anime we would like to see released. Well, I am sure they would listen to your views and hopefully the views expressed in your magazine, so why not make an anime poll? The way this would work is quite simple, everyone votes for 5 different anime shows. But there are so many we wouldn't be able to list every one, I hear you saying. This is quite true, so we work it on a points system, like an anime league, so shows with only one vote wouldn't be listed and you could have a top twenty. Hopefully companies like Western Connection, who judging from their recent releases seem to listen to the fans, would know what the public wants.

Not too complicated, see; so just in case my idea is used here are my five votes: METAL SKIN PANIC MADOX-01, MY NEIGHBOUR TOTORO, KIKI'S DELIVERY SERVICE, SD GUNDAM, RANMA 1/2.
JAMES HEMMINGFIELD,
Ecclesfield, Sheffield, U.K.

HELEN: Thanks for your kind words - and thank you to everyone who has written in with congratulations. Whoever wins the Tezuka Award next time around, it's nice to know our readers thought we deserved it this time! As for an anime poll, it's a good idea but we would have to define what we want it to do very carefully. Do we ask readers to vote for the anime they'd LIKE to see on UK release, to give companies an idea of what the fans want them to buy; or do we focus on favourite material from current UK releases, so that companies can see what kind of product we like best and which of their present releases are popular with fans? And are polls and surveys as effective as individual opinions, individually presented? What do other readers think?



Dear Helen,
I would really appreciate it if you would answer a few of my questions as soon as possible, please.
1) When will RANMA 1/2 be released in the UK. I've been hearing a lot about it but no date when it will be on the streets.
2) I was wondering if OH MY GODDESS will be released in the UK. If so, when?
3) And if TAIHO SHICHAUZO will be released in the UK, if so, when?
4) When will PATLABOR be released in the UK?
5) Why in American do they have more popular videos, ie OH MY GODDESS, RANMA 1/2, all of the A-KO series etc, and here in the UK we don't? It's just not fair.
6) Who is your favourite anime character and why?

LEE, Westbury-on-Trym, Bristol, UK.

HELEN: We normally send personal replies to questions if an ssae is enclosed; but if you don't give us your full name and address, as Lee didn't, it's impossible for us to do anything but reply through this column! And in fact, it's impossible to answer most of these questions definitely. ANY anime might be bought for release in the UK, but until a company actually signs a contract for a title they won't announce it, or schedule it for release, and until that happens we can't know about it. Negotiations for the rights in anime titles involve large amounts of money and, while who's signing what is often widely discussed, no-one will give any definite commitments or release dates until they have a signed contract to rely on. As for the difference in US and UK releases, the American market for anime is longer-established than ours and has developed along different lines. Just because a title is popular in the USA, that doesn't mean it will sell well here in Britain. UK companies will release titles that they think will sell well over here, so keep writing to the anime companies to recommend your favourite titles. And my favourite anime character is Char Aznable of GUNDAM because he's tall, blond, handsome, clever and driven, and looks cool in shades.

On the same note, a message for TOM GEORGESON: we'd love to tell you what we think of your artwork but you didn't give me your address! Send an SSAE and we'll get back to you.

Dear Helen,
ANIME UK #17 has just arrived in local comic shops. Your WHO'S THE

KING OF THE JUNGLE? report is excellent; by far the most thorough, accurate and succinct coverage in any of the anime publications.

But there is a minor error in the entry for SPEED RACER in the A TO Z OF ANIME. It states that SPEED RACER is currently available on US video from Streamline Pictures and your credit statement says SPEED RACER C STREAMLINE. That's incorrect. Streamline did produce and distribute the theatrical THE SPEED RACER MOVIE. Streamline has also licensed the right to design, manufacture and distribute a series of six SPEED RACER resin model kits, including the Mach-5 car, Racer X's Shooting Star car, and four of the villains' racing cars. But all of the SPEED RACER videos, including the video of the theatrical feature, are available from Family Home Entertainment, not Streamline. The copyright is in the name of LIVE Home Video, Inc. and Speed Racer Enterprises, Inc.

Daniel Burgess' question about THE LITTLE NORSE PRINCE has just resulted in my getting quite a shock. Yes, THE LITTLE NORSE PRINCE is definitely anime. It was produced by Toei Animation Co., Ltd., and released on 21 July 1968; 82 minutes. (Those Japanese anime encyclopaedias are really handy.) The director was Isao Takahata, best known to Occidental anime fans at the moment for his more recent GRAVE OF THE FIREFLIES. It was one of the first anime projects that Hayao Miyazaki did any significant work on, and it is included in books about Miyazaki's work. The actual Japanese title is TAIYO NO OJI - HOLDS NO DAIBOKEN (The Adventure[s] of Hols, Prince of the Sun).

At this point, I phoned Fred Ladd to get some information about his English language production, and he told me that Ray Owens just died a couple of weeks ago! What a pity! Ray was the leader of Fred's voice team that did the voices, and some of the scripting and direction, for ASTRO BOY and KIMBA, THE WHITE LION and many other anime adaptations of the 1960s and 70s, including THE LITTLE NORSE PRINCE. That had been a bigger-budget project than the TV programs and there had been a larger voice cast than usual. It was done for American International Pictures in the early 1970s, although Fred thinks that it had a very limited theatrical release, if it ever got one at all - it may have gone direct to TV and 16mm film rental sales. Keep up the good work! I'm looking

forward to seeing ANIME UK's new monthly format.

FRED PATTEN, Santa Monica, CA, USA.

HELEN : *That really is sad news. But for the efforts of people like Ray Owens in bringing anime in English to the screen, many of the members of 'first fandom', the people who really got US anime fandom off the ground, might not have got hooked on the medium in the first place. He will be affectionately remembered by many fans. Many thanks for all your information and for your kind words about AUK. Now that you have had a chance to see two of our monthly issues, I hope you'll like the directions we're exploring. And as for my own work on the Simba/Kimba controversy, I owe most of it to my researcher, a guy called Fred Patten.*

Dear Helen,

I have a question to ask about the ROBIN HOOD anime that recently showed on German TV.

Unfortunately, it was shown without its end credits so I don't know anything about its staff or cast. I'd like to know who wrote the story, which studio made it, who did the nice character designs and who was responsible for that beautiful background music. I didn't like the fact that the beginning and ending song was in German - it was awful! Storywise, it isn't very close to the original legend, though the end is about the same with the return of King Richard. All the main characters were children, except for the Sherriff, Tuck, Herford (an evil old cleric) and my favourite, Gilbert, Knight of the Black Rose. There is a lot of magic and an ecological message coming with the story. Marian has some kind of telekinetic power and Sherwood Forest is guarded by a kind of sphere like a little shining globe inside a huge tree, and is able to 'heal' itself from environmental pollution. I found that unusual - but I liked it nevertheless! Do you know anything about it?

HELLA KROEGER, Neunkirchen, Germany

HELEN: *Sorry, I don't know the answer! Can anyone out there help?*

Dear Helen,

It was a great surprise when the February issue of SPACEFLIGHT arrived at my door - I am a fellow member of the British Interplanetary Society and SPACEFLIGHT is one of the journals they produce. It looks like anime is at last becoming accepted as a genuine artform. When it comes to such journals not only having three pages inside, but also a still from a Japanese animated film on the cover, I think anime is well on its way to being respectable at last!

CHARLES EVANS-GUNTHER, Clywd, North Wales

HELEN : *Yes, it was a nice surprise to see AUK reader JOHN GOSLING'S very informative article on space-*

flight in anime in the pages of a scientific society publication. The same issue also contains a feature on live action film depictions of space flight, and can be obtained from the British Interplanetary Society, 27-29 South Lambeth Road, London SW8 1SZ, UK, for £3.00 inclusive of UK postage.

Dear Helen,

I got the ONE POUND GOSPEL novel in the Japan Centre, and saw an ad in the back for a comic. It had a fat man who was naked with nipple-clamps on and a boy sniffing some knickers. I was wondering what it was and if you had heard of it. There was some Japanese writing but I couldn't read it, I have written it below if it is of any help.

Do you know any other erotic comics and videos which will come out in England and in English, or any erotic comedies in any language available?

SAM THOMAS, Ifield, West Sussex, UK.

HELEN : *It would have been easier for our translator if you'd photocopied the ad rather than trying to re-write the kanji yourself; the order in which strokes are written makes a difference in kanji, and if you don't understand what you are copying it's easy to make mistakes. We can't make out the title but the author is Yoshikuni KAZUHIKO. As for erotic comics and videos appearing in English translation, I think the likelihood is fairly limited; Japan has a very different attitude to matters sexual and things which are quite acceptable in manga would get a British comic shop owner arrested or be censored out of existence. There's a growing range of erotic and softporn anime video coming out in the USA from such labels as SoftCel and Dark Visions, and they're undeniably popular, so maybe a UK company will follow suit at some point, but the censor's scissors may intervene.*

Dear Anime UK,

I've been collecting the AKIRA trading cards from Cornerstone Communications for some time now, but I can't seem to find the last card to complete my collection. That's why I ask you to place my little cry for help in ANIME UK. I'm looking for the #p (Tetsuo and Kaori prism card) and will pay or trade other AKIRA cards for it. Please write to me if you can help!

FERRY van ROOY, Tartinistraat 22, 5654 CW, Eindhoven, Holland.

Dear Helen,

I would like to congratulate Western Connection on two of their latest releases which I found utterly brilliant. Firstly, SALAMANDER; I'm a big fan of the game GRADIUS (which the film is about). Haruhiko Mikimoto has done it again with his brilliance in chara designs, and the story follows the game veru well, in fact at some stages you could almost feel yourself playing the



game. The only thing missing from this was a controller and your score at the top of the screen accompanied with the words player one, brilliant stuff.

Secondly, DEVIL HUNTER YOKO, which to me was a parody of VAMPIRE HUNTER D; I was and am still enthralled by this film because the designs are quite comedic in appearance for a pretty serious title and story, which you would expect to be in an OVERFIEND style. It's a welcome change to have a light-hearted slant to a devil film and I hope we can expect more of the same from them and other companies in future. And on the light-hearted side I wonder if you can tell me if there is anything, merchandise, anime, manga, and anything else on POP'N'TWINBEE because I am a big otaku for cutesy and chaos.

DESMOND WATERS, Egham, Surrey, UK

HELEN : *So many games are made in Japan that it's hard to keep track of them all! I haven't seen a POP'N'TWINBEE anime or manga but there may well be or have been a manga series in one of the many games monthlies or manga anthologies that never get over to the UK. Does anyone out there - maybe a*

Japanese reader - know of any POP'N'TWINBEE stuff?

Dear Helen and AUK readers, Help, this is a desperate plea. I am studying Graphic Design at college and am currently writing my dissertation on the manga and anime culture, which has been a great interest of mine for many years. Many of you will remember Battle of the Planets (or Gatchaman) of which I was a big fan. I am desperate to find any written or pictorial information and also the videos that were released many moons ago. If anyone has anything they could share with me, or knowledge of where I could get the videos, I would be extremely grateful if they could get in touch with me. C'mon, you guys, someone must have those tapes.

P.S. Thanks, Helen, for your words of wisdom, and keep up the good work!

DARRELL STEVENS, 1 Lilac Cottages, Church Lane, Yapton, Nr. Arundel, W. Sussex BN18 0EH.

Of course, no one wants more pictures of Sailor Moon, do they? So here are some of the other Sailor Senshi: Sailor Jupiter (top left), Sailor Mercury (bottom left), Sailor Mars (top right), and Sailor Venus (bottom right).



FAN SCENE

FANSCENE ROUNDUP is the place to go for info on anime and manga fanzines, conventions and all kinds of fan activity. Make sure your fellow-otaku know about YOUR fanzine or get-together - send details to

FANSCENE ROUNDUP, ANIME UK, 70 Mortimer Street, London W1N 7DF, UK. Please note : convention info has to reach us AT LEAST three months before the convention date.

Fanzine **JUDGE ZONE** has changed its name to FUTURanime! and declared the bold intention to work toward professional publication. For the present, though, it's still just 45p, but has 25% more pages inside its bright red cover. News, reviews, a club feature and lots of comment and opinion. To find out more send an ssae/sae and IRCs to FUTURanime!, P.O. Box 5521, Newbury, Berks., RG14 5YE.

Issue 2 of **THE MANGA PLAYGROUND** (manga strips with Magical Cute emphasis) is now available from author/artist/editor M. Brown, 6 Elliot Street, the Hoe, Plymouth, Devon, PL1 2PP, 40 pages £3.00. Send ssae for details.

SCRIPTS FOR SALE - fans interested in new anime and manga from Japan but hampered by a radical lack of Japanese should contact C. SUE SHAMBAUGH right away. One of the foremost fan translators in the USA, honoured at numerous conventions, she offers a wide range of scripts, synopses and anime goodies. To get a full list of available titles, send a two-stamp ssae (USA) or sae and two IRCs (rest of world) to Sue at 11800 Thrift Road, Clinton, MD 20735, U.S.A., or enquire by e-mail on csue@delphi.com

COMPLETE UK ANIME GUIDE - longtime fan Geoff Cowie has been reviewing anime for straight sf zines MATRIX and CRITICAL WAVE since 1991. This is a collection of his reviews, augmented and amended, in the form of a com-

plete listing of anime released in Britain from the launch of AKIRA on video to the end of 1994. An alphabetical listing, price and stock details and a list of British anime video companies' addresses makes this a useful aid for anyone researching the rapid growth of the UK anime market. What we need now is a similar list for every anime-releasing country in Europe... £2.99 for 23 pages from Geoff Cowie, 9 Oxford Street, Bletchley, Milton Keynes, MK2 2UA.

KIMONO MY HOUSE

offers a large selection of anime and sci-fi toys and a reliable mail order service. For full details write to KIMONO MY HOUSE, 1424 62nd St., Emeryville, CA 94608, U.S.A.

FORBIDDEN PLANET, 71 New Oxford St., London WC1A 1DG, doesn't just stock comics, magazines and toys, but also offers a good range of translated Japanese sf and contemporary writing. It's at the back of the shop with the anime and manga publications; check it out.

RETAIL ROUNDUP



WIN ORIGINAL ARTWORK BY AKEMI TAKADA!

Akemi Takada is one of the foremost chara designers in Japan, with work ranging from URUSEI YATSURA to MOBILE POLICE PATLABOR. Her beautiful sketch of PATLABOR heroine Noa Izumi (printed in ANIME UK MAGAZINE #17) was done specially for you, our readers, but only one lucky person can own the original! Will it be you? Send your name and address and the answer to one simple question on a postcard to ANIME UK, 70 Mortimer St., London W1N 7DF, UK before 7th May 1995; the first card with the correct answer out of

the bag wins the original Akemi Takada drawing. The question is this : What's the full name of the company that makes the Ingram labors used by SVD?

CONTEST CORNER

WIN A COPY OF HEAVY GEAR FIGHTER: SHOWDOWN IN THE BADLANDS!

The first in the CARD FIGHTER combat game range pits mech against mech in the brutal world of Dream Pod 9's HEAVY GEAR science-fiction universe.

This two-player game comes with 8 Heavy Gear stat cards and over 100 action cards and counters in one box - plus, the winner will also receive one of the exclusive HEAVY GEAR cloisonne pins!

The first postcard out of the hat to choose the correct answer to this question wins this amazing card combat game....

Q: One of the "giant robot" anime that inspired HEAVY GEAR FIGHTER is ARMOURED TROOPER VOTOMS; What does the VOTOM of the title stand for?

- 1) Variant Orientated Tactical Organic Mobility
- 2) Vertical One-man Tank for Offense and Manuver
- 3) Vectored Orbital Turbine Operator Machine

JENNIFER ARGUELLO, 22090

Mountain Ave., Perris, CA 92570, USA : "Hi, I'm 22 and looking for RANMA 1/2 and anime penpals worldwide. This lady enjoys all types of anime, from my fave RANMA 1/2 to BATTLE ANGEL. So if you're looking to trade or make a new friend, British, Japanese, Australian, etc, etc, everybody please write to me!"

CHRIS OCAMPO, 321 Kimberley Drive, Vallejo, CA 94589, USA : "I would like to exchange letters with anybody in the world who likes anime. Faves are BUBBLE GUM CRISIS, CASTLE CAGLIOSTRO, RANMA 1/2, GUYVER and GALL FORCE. I will answer all letters and reply to anyone!"

VANESSA LOPEZ, Travesia de Vigo 70, 4th D.C.P. 36207, Vigo (Pontevedra), SPAIN

"I'm 15 years old and I love manga and anime." Faves are RANMA 1/2, VIDEO GIRL AI, AH! MY GODDESS, URUSEI YATSURA, BISHOJO SENSHI SAILOR MOON, PIXY JUNKET, CITY HUNTER, GUN SMITH CATS, KIMAGURE ORANGE ROAD etc etc. "I am working on a little fan-magazine and trying very hard to get some 'Mangaka's' addresses (K. Fujishima, R. Takahashi, etc) It's very hard work! I would like to exchange letters with English 'mangamaniacs'."

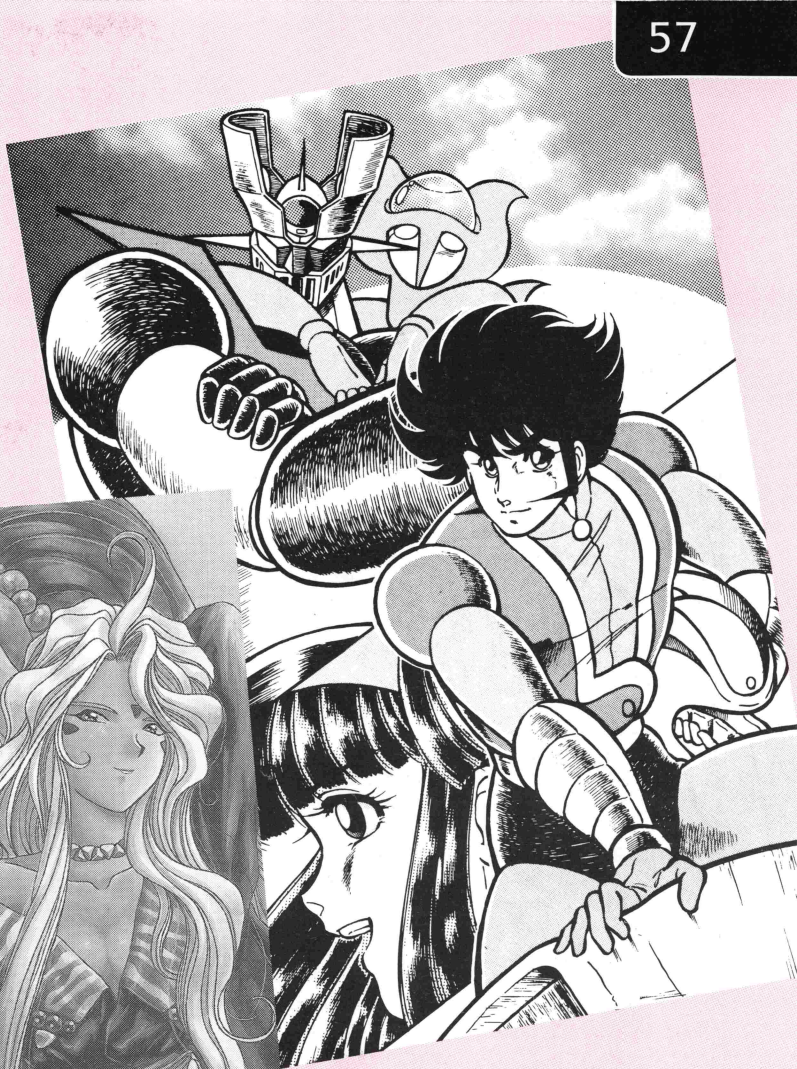
NEIL HANSFORD, 22 Lime Grove, Paulsgrove, Portsmouth, Hants., PO6 4DG, UK, would like to contact anyone into BISHOJO SENSHI SAILOR MOON or Pinesalad Productions. "I can't find many people who like the above, so if you do, please write to me. I will reply to all letters."

GREGORY PETER MEREDITH-BRAMWELL, 6 Esmond Street,

Rockville, Toowoomba City, Queensland 4350, AUSTRALIA; "I am 26 and a big anime fan, would like a male or female penpal from TOKYO, JAPAN. Also looking for information on ANIME SHOPS in JAPAN with overseas mail order service. I hope I will hear from someone soon. Thank you."

DARRELL STEVENS, 1 Lilac Cottages, Church Lane, Yapton, Nr. Arundel, W. Sussex, BN18 0EH, UK, student seeking any information, pictures or tapes on BATTLE OF THE PLANETS/ G-FORCE/GATCHAMAN. Desperate for info, please help!

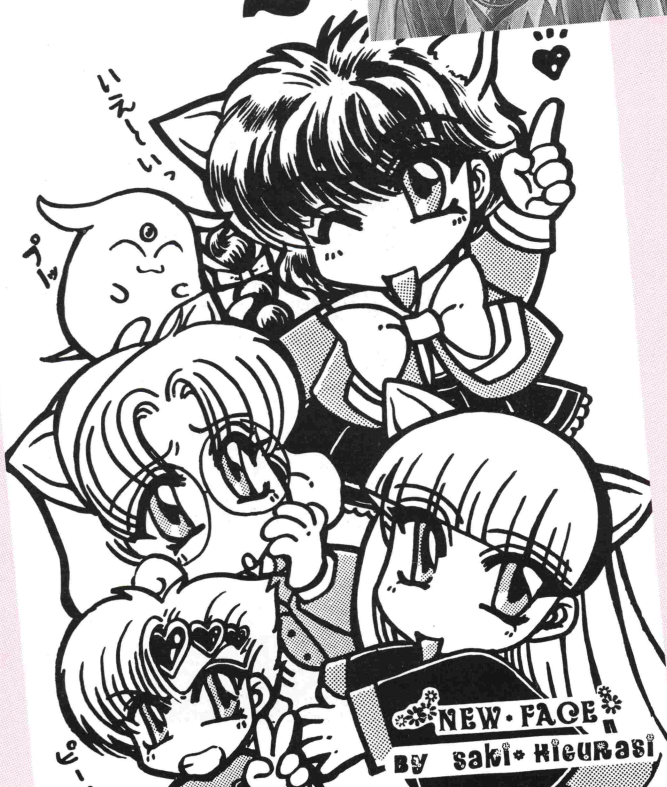
PEN PALS



AH! MY GODDESS - fanzine art by
LUCREZIA, AMG © Fujishima/Kodansha
MAGIC KNIGHT RAYEARTH - fanzine art
by SATOMI TOMOE, MKR © CLAMP
CLAMP CHARA LETTER PAD - art by
TASUKU YANASE, all charas © CLAMP
MAZINGER Z fanzine art by SHIGERU
SATO, MZ © DYNAMIC PLANNING CO.

3びきのこ
★2★

SWEET
BURGUNDY
AH! MY GODDESS BOOK VOL-1



あぁ、あんたが
女神なの？
by 深見梨加夫

NEW FACE

by saki + Kieurasi

RELAX TAKE A MIND BREAK



eyecatch



left: Uni Puma by
centre: Golgo 13 by
right: Loadsa charas by

Another quiz to tax your brain and test your anime knowledge. NEO-OTAKU questions are based on material available in the UK so they shouldn't give you too much trouble, but the higher levels may present more of a challenge...

NEO-OTAKU

1. Name the city in which PROJECT A-KO takes place.
2. In KO CENTURY BEAST WARRIORS, what do Wan and Mekka change into?
3. Name the revolutionary group in GREEN LEG-
END RAN.
4. What does Subaru Sumeragi do for a living?
5. How many Ryudo brothers are there in LEG-
END OF THE 4 KINGS?

OTAKU

1. Name the recent OAV release based on Leiji Matsumoto's short war stories.
2. Who created the RECORD OF LODOSS WAR universe?
3. Name the psychic protagonist and his two sisters from KIMAGURE ORANGE ROAD.
4. Which mythology is LEGEND OF HEAVENLY SPHERE SHURATO based on?
5. What level of Saint is Seiya at the start of the first tv series?

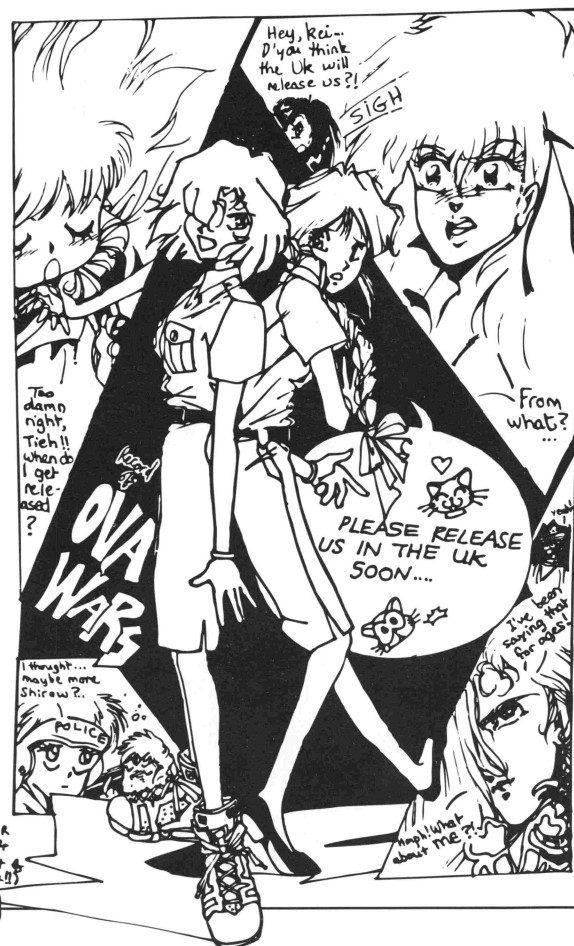
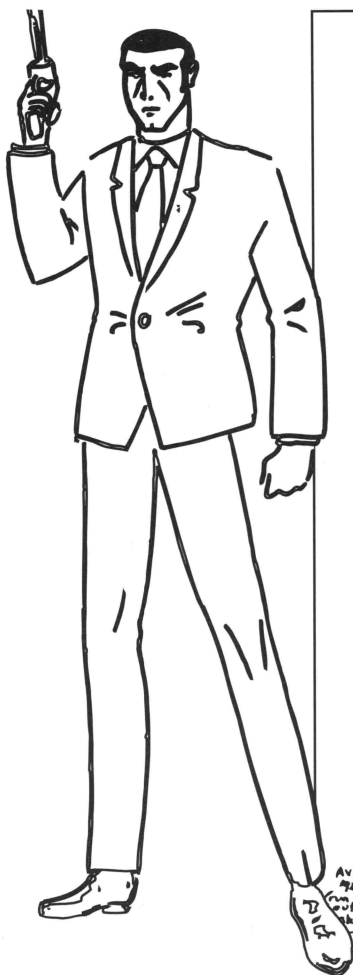
SUPER-OTAKU

1. What is the full Japanese title of the OAV released in the UK as ONCE UPON A TIME?
2. What do the leading ladies of BUBBLE GUM CRISIS and LEDA:FANTASTIC ADVENTURES OF YOHKO have in common?
3. Name two Mitsuru Adachi manga apart from SLOW STEP.
4. Which anime film won a gold medal at the 1958 Venice Childrens Film Festival?
5. Which anime company has a seahorse as its emblem?

Answers in the next issue!

Last month's brainteasers still keeping you awake? Fret no more, here are the answers:

NEO-OTAKU 1. Worlds Welfare Work Association; 2. 228; 3. Newport City; 4. Veritech Fighters; 5. Captain Tokyo
OTAKU 1. The Galactic Police; 2. O Totoro, Dai Totoro, Chibi Totoro; 3. Go Nagai; 4. Usagi-chan's magical black cat; 5. Iscandar, Cosmo DNA
SUPER OTAKU 1. An experimental transforming bike/mobile suit; 2. Soyokaze 'Gentle Breeze'; 3. Humans, Jyujinkai or Man-Beasts, and Makai or Demons; 4. Eluza, Patty, Rabby, Pony, Luffy, Catty & Rummy; 5. Super Dimensional Fortress MACROSS, Attacked Mystification Police SILENT MOBIUS, International Police Organisation GIANT ROBO, Special Vehicle Division PATLABOR.

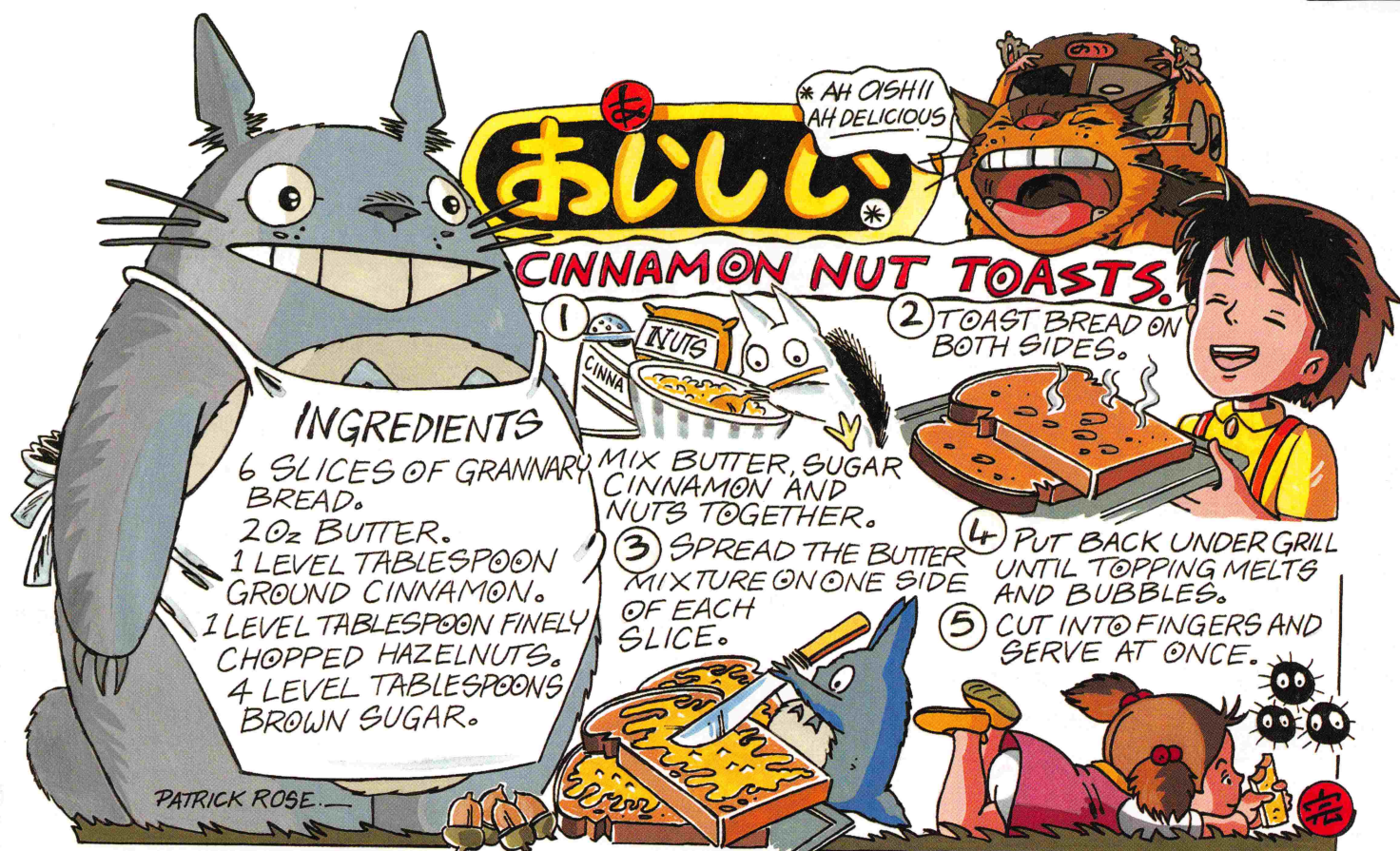


BYE
BYE!



FAN ART SPACE : send us your black and white pictures (plus ssae for return) and we'll print those we like best!

AUK NEW SERIES #2 ON SALE • 27 March • SEE YOU THERE!



My Neighbour Totoro © Nibariki/Tokuma Shoten

ANIME GALLERY

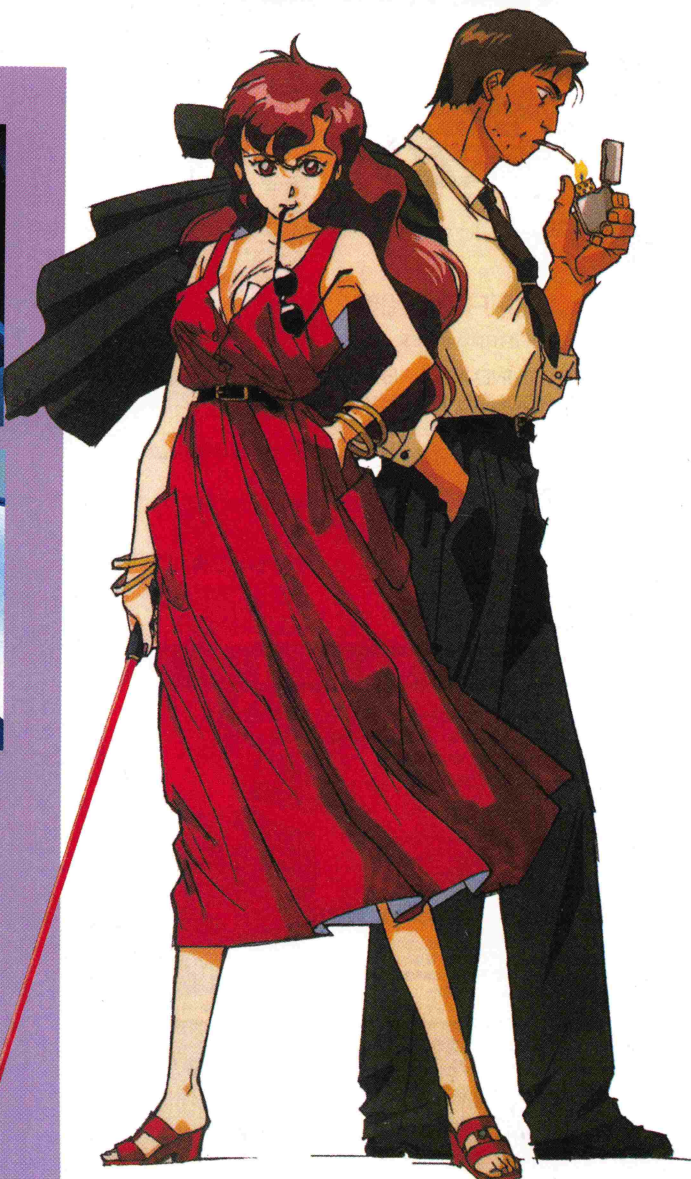
YUUGEN KAISHA



This issue's back cover showcases the very model of a modern Japanese businesswoman, Ayaka Kisaragi, founder and President of YUUGEN KAISHA, from the 1994 OAV series of the same name. Kisaragi-san has ambitions to take her paranormal investigation agency and its staff of part-timers all the way to the top, and sees herself in the future as Head of a mega-yen corporation, the Sony of the psychic investigation world. Meanwhile, as you can see, her definition of suitable dress for a corporate mover and shaker isn't quite what BUSINESS WEEK would recommend ...

If you want to know more about YUUGEN KAISHA, there's a feature article with lots more pictures in ANIME UK MAGAZINE issue 15, available by mail order from AUK.

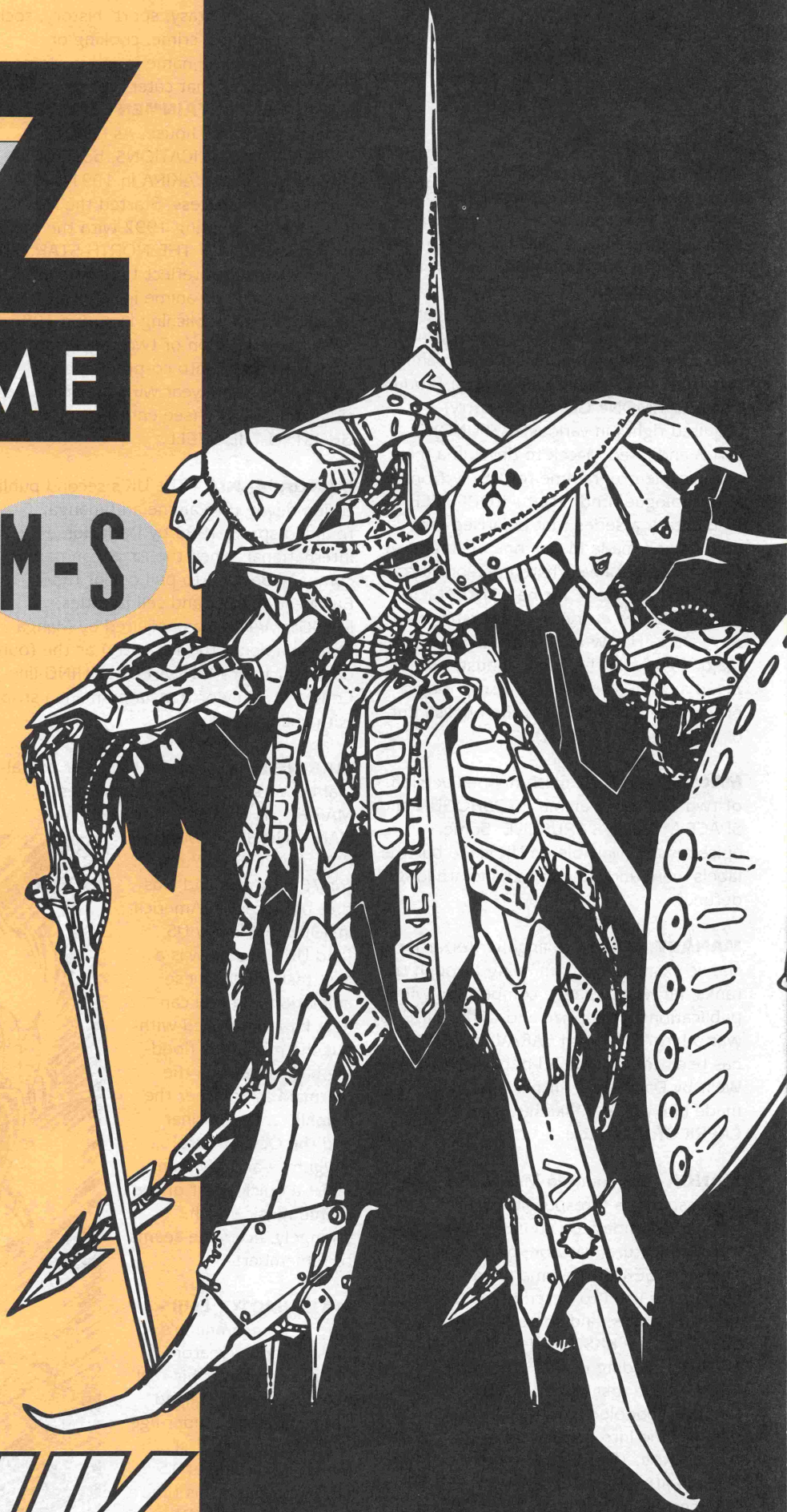
YUUGEN KAISHA is © PIONEER/AIC, this picture used by permission of Pioneer LDC with kind assistance from Sakura Studio





AZ TO OF ANIME

PART TWO M-S



アニメ
AnimeUK

FREE GIFT WITH ISSUE 2



MACEK, Carl - Writer, producer, sound engineer and voice director, one of Western anime fandom's most controversial characters. Started his career as marketing and promotion co-ordinator for film companies including Lucasfilm, 20th Century Fox, Columbia and MGM, then opened an art gallery - THE COMICS ART GALLERY selling, among other art, anime cels from TATSUNOKO (see entry) Productions. HARMONY GOLD (see entry) acquired rights in various TATSUNOKO series and hired Macek to develop a merchandisable programme for US TV from this catalogue. End result - ROBOTECH (see entry), a series that polarised fan opinion and made Macek one of American fandom's most loved/hated personalities. Left Harmony Gold, formed STREAMLINE PICTURES (see entry) in partnership with Jerry Beck. Has worked extensively with major figures in the anime industry in Japan as well as the USA on such major projects as ROUJIN Z and the English dub of TONARI NO TOTORO.

MACRON-1 - US English dubbed version of two 70s robot anime : GOSHOGUN and SPACE MISSION : SRUNGLE. Some episodes are available on UK video but the labels were undistinguished and are long defunct.

MANABE. JOHJI - Manga writer/artist, a classic example of a fan rising through the ranks; he won a manga competition with publication as the prize and OUTLANDERS was a hit. Along with CARAVAN KIDD, it has been translated and published in the West by Dark Horse. It has also been made into an OAV, like his other manga CAPRICORN and RAI.

MANGA - Pronounced MAHNGAH, roughly translates as 'irresponsible pictures' though depending on context can also mean caricature, cartoon, or comic strip. The term GEKIGA ('drama pictures') is also sometimes used to describe more serious, realistic comics, and some Japanese have adopted KOMIKKSU to describe their favourite reading matter. The term MANGA was first coined in 1814 by the famous woodblock artist HOKUSAI but didn't come into popular usage until early this century. The manga industry began to flourish after World War II with TEZUKA (see entry) as its leading light. Subject matter can be virtually anything - romance, business procedure, humour,

horror, sf and fantasy, sport, history, sociology, economics, crime, cooking or pornography - you name it and it seems there's a manga that caters for it!

MANGA ENTERTAINMENT LIMITED - Leading UK anime house. As ISLAND WORLD COMMUNICATIONS, bought the UK video rights to AKIRA in 1991 and enjoyed huge success. Started the MANGA VIDEO label in spring 1992 with the release of FIST OF THE NORTH STAR. Changed name to reflect the company's exclusive focus on anime in 1993. Expanded into publishing in spring 1994 with the acquisition of two titles from Dark Horse, and into co-production in autumn the same year with the anime version of SHIROW's (see entry) manga GHOST IN THE SHELL.

MANGA MANIA - The UK's second publication devoted to anime and manga, founded spring 1993 by Dark Horse International; when the American parent company decided to pull out of the European market and sell its titles, MANGA MANIA was acquired by Manga Entertainment Ltd (see entry) as the foundation of their MANGA PUBLISHING line. Consists mainly of translated manga strips with anime articles.

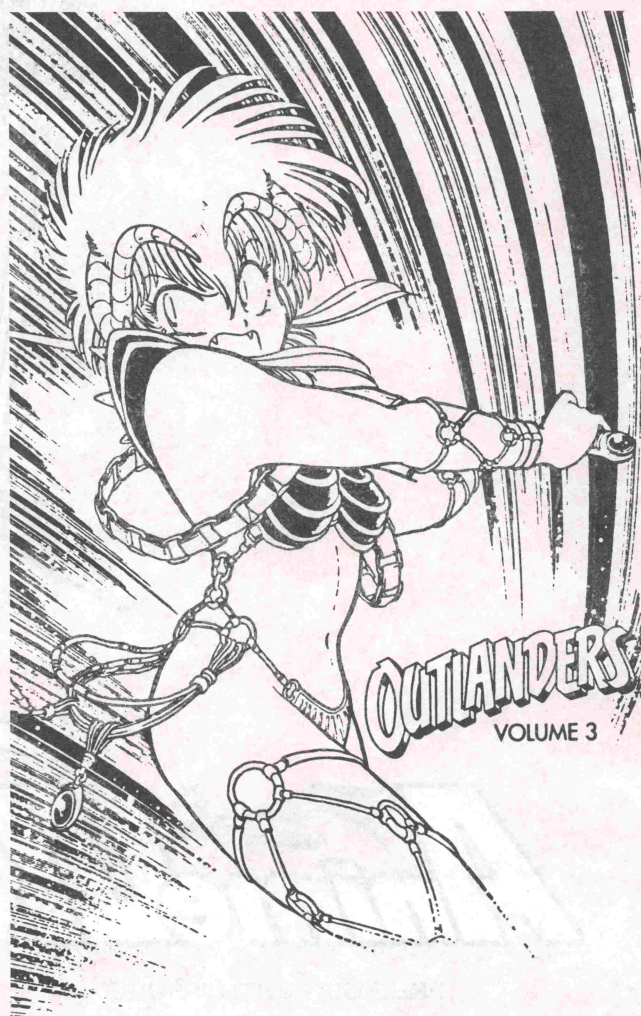
MARINE BOY - Ah, the waves of nostalgia! US version of the anime series MARINE, THE SUBMARINE BOY and HANG IN THERE, MARINE KID! MARINE BOY ran for 76 episodes and was first broadcast in America in 1966. For many US (and UK) fans he was a first taste of Japanese animation and few can hear him mentioned without the memories flooding back - Neptina the Mermaid ... Splasher the dolphin ... Dr. Mariner and the Ocean Patrol ... oxygum! - and few can resist a quick burst of the theme music which, strangely, everyone seems to remember!

MATSUMOTO, Leiji - One of manga/anime's most famous creators, LEIJI (a penname; his real name is AKIRA) started drawing at the tender age of 8 and had his first manga published at 15 (1953); around this time he created 'CAPTAIN KINGSTON', the basis for perhaps his most popular character, CAPTAIN HARLOCK. Started his career drawing girls' comics, eventually got into anima-

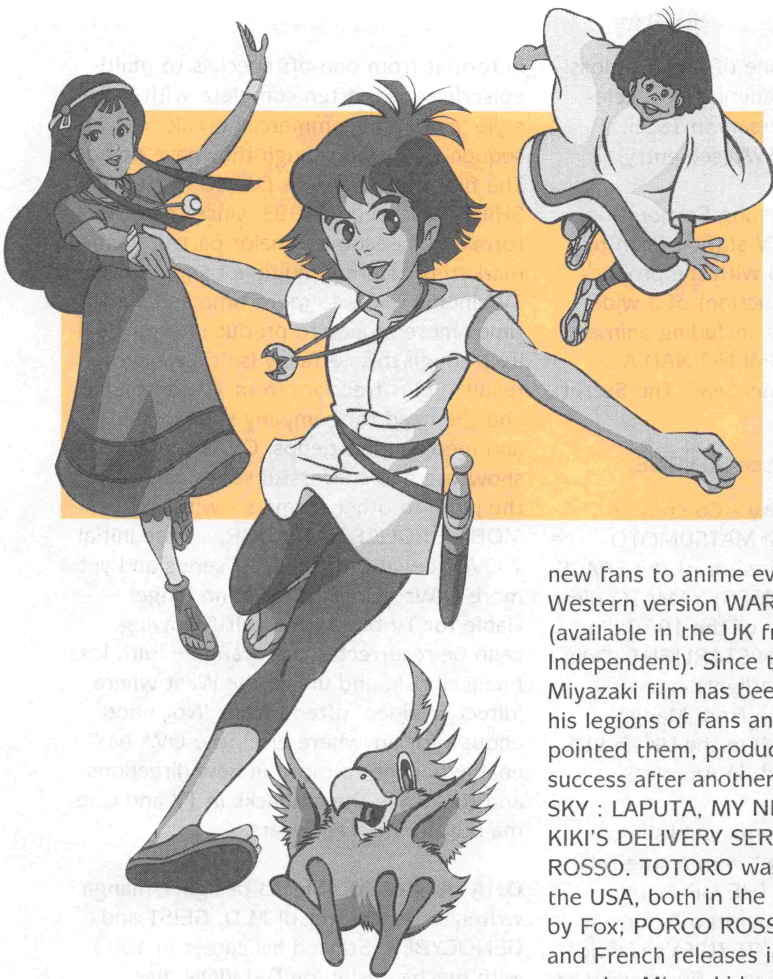
tion and shot to fame in 1974 as creator of UCHU SENKAN YAMATO (SPACE BATTLESHIP/ CRUISER YAMATO), available in the UK in its US dubbed version STAR BLAZERS (see entry) from Kiseki Films. His other great successes include GALAXY EXPRESS 999, MILLENNIUM QUEEN (aka QUEEN MILLENIA) and two series later used in FORCE FIVE (see entry) : STARZINGER and PLANETARY ROBOT DANGUARD ACE (his only dip into the giant robot genre). He has his own studio, PRODUCTION LEIJI-SHA, and collects models and World War II memorabilia, his fascination for which is often reflected in his work.

MECHA - Another condensed catchname, MECHA is a shortened version of mechanics or mechanism and covers all the hardware used in anime and manga - tanks, spacecraft, guns, cars, missiles - not just robots and the myriad forms of powered armour.

MIKIMOTO, Haruhiko - Manga writer/artist, chara designer, signs his work HAL; Mikimoto (a pen name; his real name is SATO) is another of anime's big names, with an impressive anime CV - chara designer on SUPER DIMENSIONAL FORTRESS MACROSS (aka ROBOTECH : THE MACROSS SAGA), SUPER DIMENSIONAL CENTURY ORGUSS, MEGAZONE 23 PART 1, SALAMANDER, GUNBUSTER,



Front cover:
THE BANG-DOLL MORTAR HEADD **MECHA**
from Mamoru **NAGANO's** '5 Star Stories'



Zia, Estaban, Tao and Cocapetl the parrot: the young heroes on an epic quest seeking **The Mysterious Cities of Gold**

HI SPEED JECY, GUNDAM 0080 : WAR IN THE POCKET, MACROSS II : LOVERS AGAIN and most recently chara design and settei on the TV series MACROSS 7. Perhaps his most popular creations are anime's most famous idol singers, MACROSS's LYNN MINMAY and MEGA-ZONE 23's EVE TOKIMATSURI.

MIYAZAKI Hayao - Manga writer/artist, anime designer, writer, producer and director, one of anime's biggest names who won hearts all over the world with his beautiful, gentle films in the 80s, at a time when slambang mecha action was all the rage. He is said to be a total workaholic and needs acupuncture to keep his drawing hand working. Entered animation in 1963 working for TOEI, left in 1971 to work on LUPIN III TV series (see entry for MONKEY PUNCH); after his own TV series FUTURE BOY CONAN he returned to make one of anime's bestloved feature films, CAGLIOSTRO CASTLE (1979). One of the two Lupin episodes he wrote for the second series (#145, ALBATROSS : WINGS OF DEATH, the other being #155, FAREWELL, LOVELY LUPIN) uses a robot design repeated some years later in his film CASTLE IN THE SKY : LAPUTA. While working on 6 episodes of the Japanese/Italian co-produced TV series GREAT DETECTIVE HOLMES (aka SHERLOCK HOUND, some episodes of which are available on video) he began his manga strip NAUSICAA IN THE VALLEY OF THE WIND in the pages of ANIMAGE magazine. The anime version, completed in 1984, became another classic, converting many

new fans to anime even in its butchered Western version WARRIORS OF THE WIND (available in the UK from First Independent). Since then each new Miyazaki film has been eagerly awaited by his legions of fans and he hasn't disappointed them, producing one enchanting success after another : CASTLE IN THE SKY : LAPUTA, MY NEIGHBOUR TOTORO, KIKI'S DELIVERY SERVICE and PORCO ROSSO. TOTORO was released in 1994 in the USA, both in the cinema and on video, by Fox; PORCO ROSSO has had Spanish and French releases in the past 12 months. Miyazaki has also worked, often as producer, on his longtime colleague ISAO TAKAHATA's works, including his latest release HEISEI TANUKI GASSEN PONPOKO. He is currently working on MONONOKE HIME, due out in 1995.

MOBILE SUIT - Name first coined in Yoshiyuki Tomino's MOBILE SUIT GUNDAM (1979) for a new breed of anime 'robots' which aren't robots as such, but rather mechanical powered exoskeletons which humans pilot just as they would a tank or fighter plane. Since GUNDAM the term has slipped into popular usage in anime and spawned variations like 'powered armour', 'power suit', etc.

MODELLING MAGAZINES - Japanese modellers are amply catered for each month by glossy magazines such as HOBBY JAPAN, MODEL GRAPHIX, MODEL ART and BANDAI's own B-CLUB. Each issue is packed with news, reviews of new releases and modelling pointers, with photofeatures showcasing readers' and staff's work : basic kits, conversions and scratchbuilt models on a wide range of subjects anime/manga, movies and TV, military, sport, wildlife, etc ...

MODEL KIT COMPANIES - The Japanese have a reputation as world leaders in plastic model kit technology and production, with extremely high standards of quality and accuracy. Anime and manga provide plenty of potential subjects for models and most Japanese companies have dabbled in the field at some time. BANDAI and IMAI / ARII are perhaps the most con-

sistent and famous, but other names that will be familiar to Western modellers are TAKARA, NITTO, NICHIMO, LS, GUNZE SANGYO and DOYUSHA, to name but a few. It's interesting that, with few exceptions, most mainstream kit companies tend to go for kitting mecha robots and vehicles - rather than the numerous anime/manga characters, which have become the prime subject matters for the numerous GARAGE KIT companies (see entry) who have more than filled that gap in the market.

MOOK - Pronounced MUHK, as in 'book' with an M instead of B. A Japanese compressed catchword for a Magazine-sized/format bOOK.

MONKEY PUNCH - Manga writer/artist, pretty obviously not a real name (which is Kazuhiko Kato). Best known as the creator of LUPIN III, superthief, conman and all-round lustful, loveable rogue. Now 'retired' from creating ongoing manga strips, working instead on longer projects like his current 1001 NIGHTS. A frequent and popular guest at European and US anime/manga conventions.

MUSHI PRODUCTIONS - Animation studio formed by OSAMU TEZUKA (see entry). He left Mushi in 1972 over managerial conflict and the studio went bankrupt shortly after. Tezuka opened his new studio, TEZUKA PRODUCTIONS, in 1976. It is still active and since his death has branched out into making new versions of his manga stories with young animators and artists. Mushi, meanwhile, was taken over by new owners who managed to refloat the company via the merchandising of its old shows.

THE MYSTERIOUS CITIES OF GOLD - English language version of the Japanese/French co-produced TV series ESTEBAN - CHILD OF THE SUN, seen in the 80s on BBC TV. Like the earlier ULYSSES 31 it was produced by DIC and Tokyo Movie Shinsha.



NAGAI Go - Anime and manga's very own 'wild child' whose numerous claims to fame over a thirty-year career include starting the giant robot boom in 1972 with his groundbreaking MAZINGER Z series and pre-dating UROTSUKIDOJI's excesses with a string of grotesque demonic characters - in particular DEVILMAN, perhaps his most famous creation. Other Nagai creations include VIOLENCE JACK, CUTEY HONEY, BIO-ARMOUR RIGAR, SHUTENDOJI, GETTA ROBO (and sequel GETTA ROBO G), UFO ROBOT GRENDIZER and the infamous KEKKOH

KAMEN. Started at 20 as assistant to famed manga artist SHOTARO ISHINOMORI (see entry), creator of the KAMEN RIDER series and CYBORG 009; achieved national fame at the age of 23. He works with as many as 13 assistants and can turn out a staggering 300 manga pages a month!

NAGANO, Mamoru - Manga artist/writer, designer and singer (!), Nagano-san is surely one of the most original talents in the anime/manga industry. He first came to public attention in the mid-80s with his chara/mecha designs for the TV series MOBILE SUIT ZETA GUNDAM and HEAVY METAL L-GAIM. The latter, though not a huge commercial success, achieved cult status with a loyal fan following. Nagano reworked many elements of L-GAIM to create his tour de force - THE FIVE STAR STORIES, which began serialisation in NEWTYPE magazine in 1986. An OAV version followed in 1988. FIVE STAR STORIES' incredibly complex plot, huge cast of characters and outlandish mecha and costume designs (a legacy of his training in fashion design) coupled with Nagano's spidery, elegant drawing style, struck a chord with a wide range of fans, resulting in a flood of garage kits, FSS conventions and even art exhibitions. Also a musician and singer, Nagano has made a number of records.

NEWTYPE - Term coined by Yoshiyuki TOMINO (see entry) in his MOBILE SUIT GUNDAM saga. NewTypes are the next step up the ladder of evolution for mankind; genetic mutations (sometimes natural, sometimes artificially produced or enhanced) who exhibit a variety of 'talents' such as heightened powers of perception & physical and mental co-ordination, a strong affinity for technology, and psychic powers such as telepathy and empathy. Though NewTypes as such only appear in the GUNDAM universe, similar concepts have been explored in other anime productions.

Kamesennin from Dragonball give us a **Peace Sign**

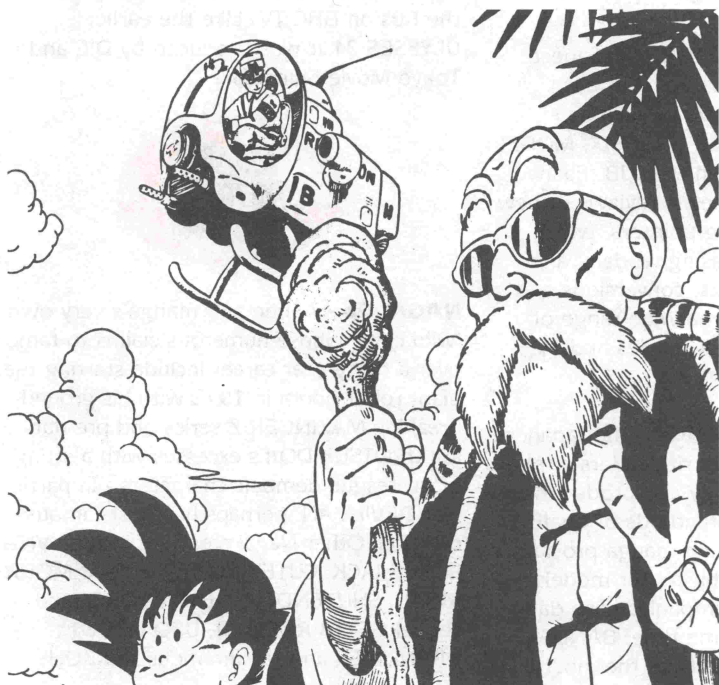
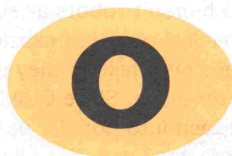
NEWTYPE - Title of one of Japan's glossiest and most popular anime zines, celebrating its 10th anniversary in 1995. Published by KADOKAWA (see entry).

NHK - (Japan Broadcasting Corporation) Japan's state-funded TV station (akin to Britain's BBC. Involved with the production (often in co-production) of a wide variety of programmes, including anime, such as FUSHIGI NO UMI NO NADIA (Nadia of the Mysterious Seas/ The Secret of Blue Water).

NIPPON SUNRISE - see SUNRISE.

NISHIZAKI, Yoshinobu - Co-creator (with manga artist Leiji MATSUMOTO - see entry) producer and director of the SPACE BATTLESHIP (aka CRUISER) YAMATO film and TV series, and also of the 1985 film ODIN - KOSHI HANSEN STARLIGHT (Odin Photon Sailing-Ship Starlight) currently available on home video from Manga Entertainment (dubbed) in the UK and US Manga Corps (subtitled) in America.

NOW COMICS - US comic publishers. Began their involvement with anime-related titles in 1987 with THE ORIGINAL ASTRO BOY, newly generated American strips based on Osamu TEZUKA's classic TETSUWAN ATOM - Japan's first animated singlestory series. (see entries TEZUKA, ASTRO BOY). Not the first such attempt, however; Gold Key Comics had produced a one-shot Astro Boy comic in 1965, a year after the US version of the series was first broadcast. NOW Comics have since revived another early anime classic, SPEED RACER (see entry) and a spin off title, RACER-X.



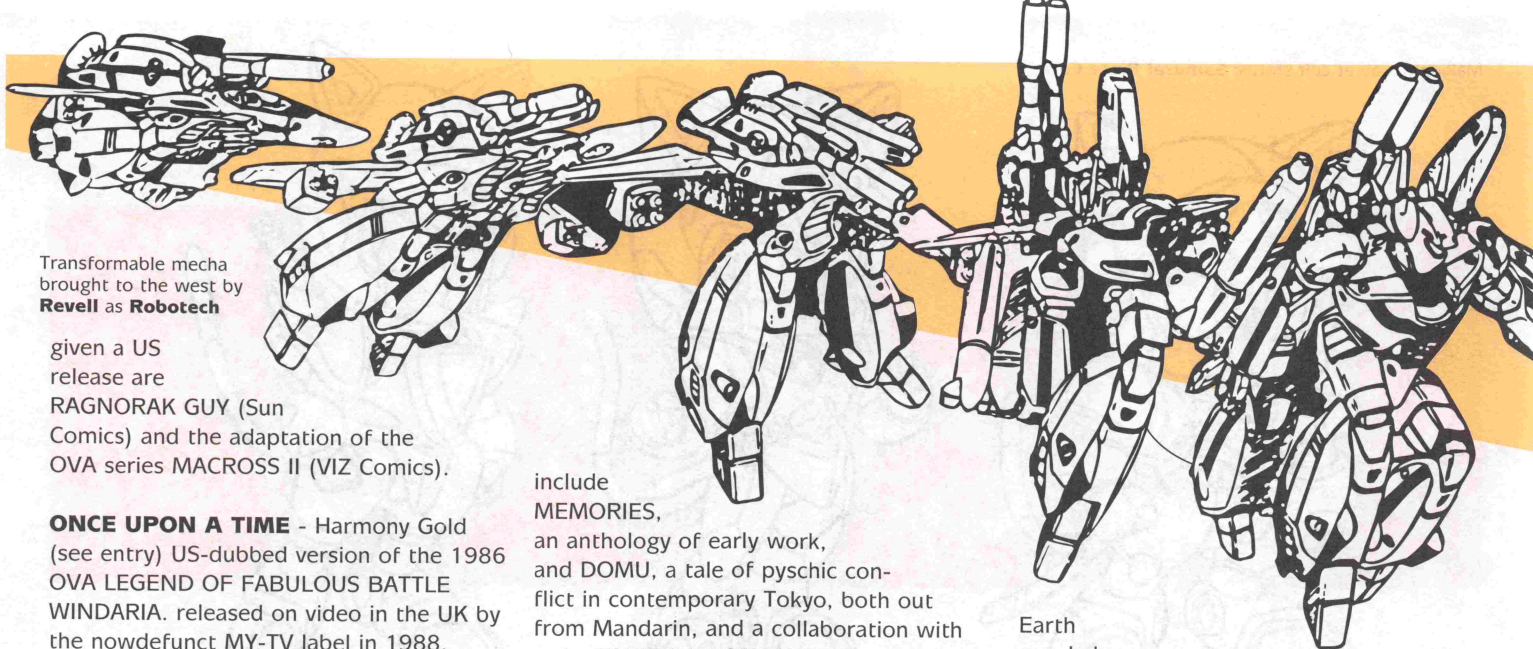
OAV/OVA - Acronyms for Original Animation Video and Original Video Animation respectively. As far as I can see they are used pretty much interchangeably (though some sources claim that OAV is the version to use for animation made for other sources and OVA for animation made for video) for anime produced specifically for release to rental and retail video, which vary

in format from one-off specials to multi-episode series, often complete with TV-style 'eyecatch' commercial break sequences - even though they have no ads! The first ever OVA was DALLOS : HAKAI SHIREI, released in 1983. since then the format has become a major part of anime marketing offering multiple benefits over TV/cinema release : more time and sometimes more money to produce better quality (though this certainly isn't always the result!), plus freedom from TV censorship and the need for company sponsorship and merchandise tieups. OVAs can act as a showcase and successful series can make the jump to other formats - witness MOBILE POLICE PATLABOR, whose initial 7 OVAs begat 2 movies, TV series and yet more OVAs! Old TV shows, no longer viable for TV but with a cult following, can be resurrected or revamped with less financial risk, and unlike the West where 'direct to video' often means 'Not good enough for anywhere else', the OVA has enabled anime to move in new directions and to survive the cutbacks in TV and cinema output in recent years.

OHATA, Koichi - Mecha designer/manga writer/artist, creator of M.D. GEIST and GENOCYBER. Started his career in 1983 with mecha design on GALVION, has worked on series, films and OVAs including TOBIKAGE, CHAR'S COUNTERATTACK, GUNBUSTER, MACROSS II and UROTSUKI-DOJI II. Currently working with US comics house Studio GO! on a comic for the English-speaking market.

OKAWARA, Kunio - Mecha Designer. Much respected (and imitated) in the industry, Okawara-san came to the forefront of robo-design with 1979's MOBILE SUIT GUNDAM and has been inseparably linked to the saga ever since, creating designs both for subsequent GUNDAM anime and Bandai's enormous range of model kits - such as the MSV (Mobile Suit Variation) series. Outside of GUNDAM he has contributed to many other series, including SOLAR FANG DOUGRAM, METAL ARMOUR DRAGONAR, and his personal favourite ARMoured TROOPER VOTOMS, whose gritty, realistic battelsuits such as the Scopedog were specifically designed to be practical, thus enabling them to be reproduced as toys and kits without the need for design adaptations.

OKAZAKI, Tsuguo - Manga writer/artist. His best known creation (at least in the West) is COSMO POLICE JUSTY, the adventures of ESPer police officer Justy Kaizad, whose story was given a brief and controversial US release in 1988 by VIZ Comics. The nine issue mini-series upset many fans with its somewhat liberal translation which resulted, among other things, in the hero being renamed Justy Starfire! A one-off JUSTY OVA was made by Studio Pierrot in 1985. Other Okazaki manga



Transformable mecha brought to the west by **Revell** as **Robotech**

given a US release are RAGNORAK GUY (Sun Comics) and the adaptation of the OVA series MACROSS II (VIZ Comics).

ONCE UPON A TIME - Harmony Gold (see entry) US-dubbed version of the 1986 OVA LEGEND OF FABULOUS BATTLE WINDARIA. released on video in the UK by the nowdefunct MY-TV label in 1988. Worth hunting for.

ONUKEI, Kenichi - Chara designer. Credits include METAL ARMOUR DRAGONAR, TOKYO VICE and YOTODEN.

OST - Acronym for Original Sound Track.

OTAKU - Japanese word used in a fan context to mean obsessive. Used as a derisive term in Japan to describe anti-social 'fanboy' types with an unhealthy degree of interest in any particular subject. Many Western fans have adopted the term and given it a positive slant instead - OTAKU and proud of it!

OTOMO, Katsuhiro - What can i say that hasn't already been said? Nothing really - so here's a potted guide for those who have been buried alive for the last few years. Otomo is a manga writer/artist whose most famous creation AKIRA put anime and manga firmly on the Western map, both in its comic form (originally serialised in YOUNG magazine in 1984 and later released in the West, with added colour, by Epic, a division of Marvel Comics; now released in graphic novel form by Mandarin, a division of the mighty Reed conglomerate) and in the subsequent state-of-the-art, no-expense-spared cinema version (1988). It launched the company that became MANGA ENTERTAINMENT on the road to success, is currently in the high street in the pages of MANGA MANIA as well as the abovementioned book version, and early in 1994 was screened by the BBC, preceded by a specially commissioned documentary fronted by Jonathan Ross. Otomo's first professional job was chara design on the film HARMAGEDDON (GENMA TAISEN) in 1983. His other anime credits include the framing sequences to the omnibus film ROBOT CARNIVAL and a segment of the NEO-TOKYO (Manie Manie) anthology, both released in the USA by Streamline Pictures, and the post AKIRA ROUJIN Z, available in the UK from Manga Video. His other manga credits

include MEMORIES, an anthology of early work, and DOMU, a tale of psychic conflict in contemporary Tokyo, both out from Mandarin, and a collaboration with artist TAKUMI NAGAYUSU, as writer of THE LEGEND OF MOTHER SARA.

P

PATTEN, Fred - One of the founders of US anime and manga fandom, Fred Patten helped to set up the Cartoon/Fantasy Organization, was instrumental in encouraging Japanese artists and studios to take an interest in nascent American fan activity, and has been a tireless advocate for the medium in articles for a wide range of publications. As a fan, he worked on many projects including a stint as a writer on the US adaptation of TEKKAMAN THE SPACE KNIGHT (forerunner of TEKKAMAN BLADE) in 1984; he now works fulltime with Streamline Pictures.

PINESALAD PRODUCTIONS - US fan group producing spoof DIRTY PAIR episodes by redubbing and editing. The often hilarious results, with evocative titles like DIRTY PAIR DO DISHES, proved so popular that spinoff fanzines have been created to provide more adventures of Pinesalad's very own 'Lovely Angels'.

PEACE SIGN - To the rest of the world it may have slipped into obscurity with the passing of the 60s and hippiedom in general, but in Japan the peace sign lives on, as cool as ever, and its frequent use in the 'real' world is reflected in anime and manga. It seems that most characters have at some time stuck two fingers up at the world (in the nicer version of the gesture, of course!) Right on!

PRINCE PLANET - US English-dubbed version of the old black and white anime series YUSEI SHONEN POPI (Planet Boy Popi) made by TCI ANIMATION and shown in Japan from '65 to '66. The 52 episodes were syndicated in the US in 1966 by AIP (American International Pictures). The Superman-like story told of Popi, sent to

Earth as a baby from the planet Clifton (Radion in the US version!) where he is adopted by an Earth family and grows to protect mankind against the evil forces of the universe (such as the Metallizer space pirates).

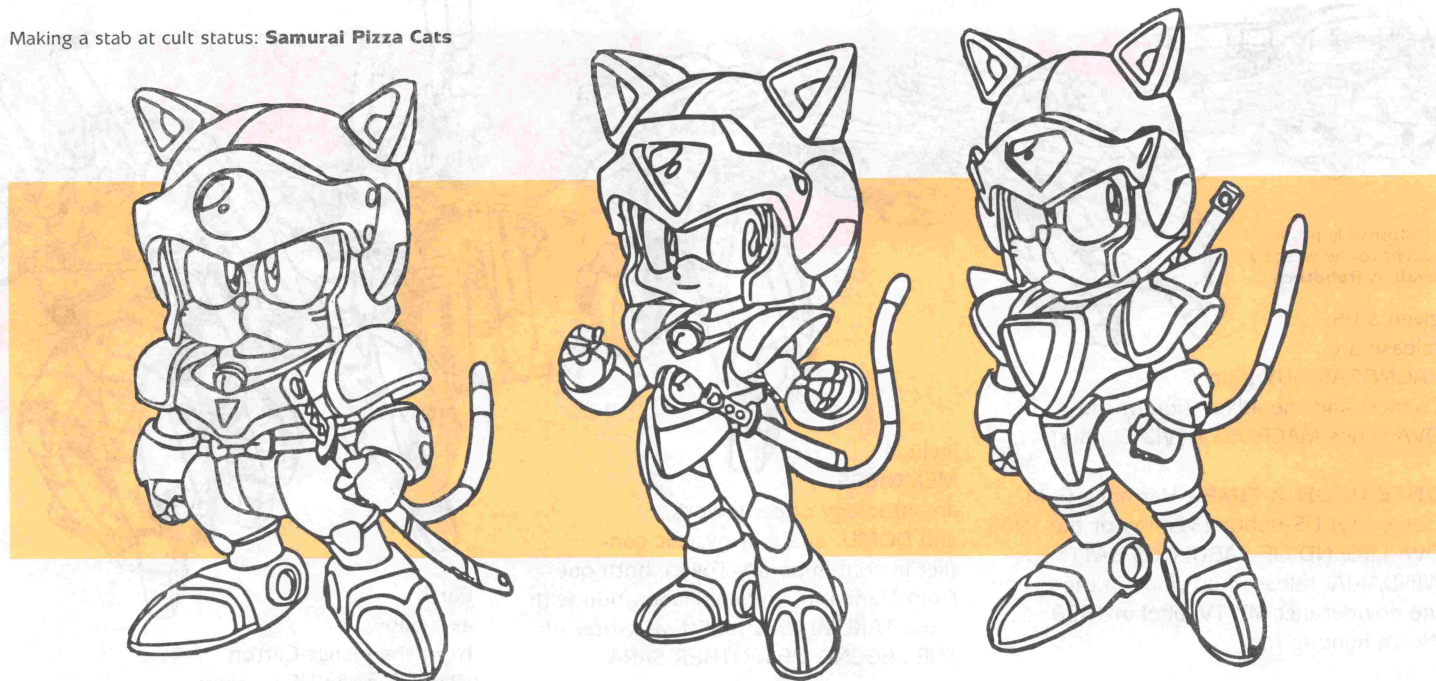
THE PROFESSIONAL - Prefix given to Takao SAITO's (see entry) GOLGO 13 manga by US company VIZ Comics to distinguish their translation from earlier releases by PCC in association with Saito's own publishing company LEAD. The title is also used by Manga Entertainment Limited for their cinema and video release of the anime movie based on the manga, and made specifically to appeal to Western tastes.

Q

Despite my best efforts I've not managed to come up with any entries for Q that fit the categories I've been using for this A to Z!

R

REVELL - US toy/model company that gave the world the name ROBOTECH as a generic title for their series of re-boxed Japanese mecha kits in the early 80s. The kits were originally produced by a range of Japanese companies, Takara, Imai and Ariei, and came from unconnected anime TV series : SUPER DIMENSIONAL FORTRESS MACROSS, SUPER DIMENSIONAL CENTURY ORGUSS and SOLAR FANG DOUGRAM. In 1985 DC Comics produced a shortlived (2 issue) comic based on the range, entitled ROBOTECH DEFENDERS, and later the name and logo were licensed to Harmony Gold for their TV series (see



ROBOTECH listing below).

REVENGE OF THE NINJA WARRIOR

- Heavily cut (96 minutes as against 132) English language dubbed version of the film *THE DAGGER OF KAMUI*; the full versions released on video in the US by AnimEigo.

ROBOTECH - Both revered and reviled, ROBOTECH remains the most controversial of Western anime adaptations. This 85 episode series, produced by Harmony Gold and first aired on US TV in 1985, consists of three segments, each adapted from an unconnected series originally produced by Japan's Tatsunoko Studios, re-written into a continuous saga spanning two generations of Earth-versus aliens conflict. The component parts were ROBOTECH : THE MACROSS SAGA (originally *SUPER DIMENSIONAL FORTRESS MACROSS*, available in the UK from Kiseki Films), *THE ROBOTECH MASTERS* (originally *SUPER DIMENSIONAL CAVALRY SOUTHERN CROSS*) and *ROBOTECH : THE NEW GENERATION* (originally *GENESIS CLIMBER MOSPEADA*). In 1986 Harmony Gold produced *ROBOTECH : THE MOVIE*, another reworking of an unconnected anime, the OVA *MEGAZONE 23 PART 1*. Japan's Idol Animation Co. were hired to create 10 minutes of new footage to give the story a less open ending (the original OVA had then spawned two sequels) and footage from *SOUTHERN CROSS* was added in an attempt to provide a stronger link with the TV series.

Finally, in 1986 came *ROBOTECH II : THE SENTINELS*. Planned as a completely new 65 episode series to be filmed by Tatsunoko, it would utilize some of the series' existing characters (albeit in an unrecognizable form). Only 3 episodes were filmed, and these were edited into feature format and released on video (various labels) in the US and UK. The remain-

ing episodes already scripted were revamped into a series of comics and novels.

The series generated a wide range of merchandise including an extensive toy range of figures and mecha from matchbox, and plenty of fan activity including many fanzines, one of which 'Protoculture Addicts', went on to achieve lasting success as a mainstream anime prozine. The UK had its own ROBOTECH fanzine, *ROBOTECH UK*, a one-shot produced in 1987 by Tony Luke with aid from a wide range of fans including *AUK*'s Helen McCarthy and Steve Kyte, who contributed the cover.

ROBOTECH split fandom down the middle - many loved it, seeing it as a breaking of the TV industry mould that restricted animation to 'kids only' fare. For many it was their introduction to anime and generated an interest in its roots and the wide world of Japanese animation in general. Its opponents saw it simply as the mutilation of shows they loved. Such was the strength of feeling generated that the man behind its creation, Carl Macek (see *MACEK, STREAMLINE*), would find himself and his family the targets of abuse and even death threats - a bizarre example of otaku behaviour at its very worst, which does nothing but demean us all.

NOTE : Although *MACROSS*, *ORGUSS* and *SOUTHERN CROSS* all share the 'SUPER DIMENSIONAL' name-tag they are unconnected in their original series format with the possible exception of *MACROSS* and *ORGUSS*, which share a technological crossover in their transformable mecha featuring the GERWALK mode - GERWALK being an acronym for Ground Effective Replacement of Winged Armament with Locomotive Knee-joint!

ROMAN ALBUMS - A series of paper-

back anime reference guide-books published in Japan by Tokuma Shoten. Each volume is dedicated to a particular series or film, comprehensively covering it via frame blowups, storyboards, production designs, staff interviews and even sheet music and song lyrics. Since the first album (a slim volume on the first *SPACE CRUISER YAMATO* TV series) was published in 1979, many publishers have imitated the format, though none have equalled the Roman Albums' impressive run or breadth of subject matter.



SABRE RIDER AND THE STAR SHERIFFS

- US English language version of the 1984 Studio Pierrot/NTV series *SEIJUSHI BISMARCK* (Eng. trans Bismarck, *Gunslingers of the Stars*) a 'space-Western' featuring a multi-national team of heroes (Hikari Shinji - Japan, Bill Wilcox - USA, Richard Lancelot - UK and Marianne Ruwell, France) fighting alien invaders with the help of their transformable, gun-slinging giant robo, Bismarck.

SADAMOTO, Yoshiyuki - Chara designer for the GAINAX studio (see entry). His credits include *WINGS OF HONNEAMISE* (*ROYAL SPACE FORCE*) and *NADIA OF THE MYSTERIOUS SEAS*, aka *THE SECRET OF BLUE WATER*. A collection of his illustrations based on these and other projects has been published by Kadokawa in their 'New Illustrated Collection', entitled *ALPHA*.

SAITO, Takao - Manga artist/writer. One of Japan's most prolific and successful creators, he made his professional debut in 1955 and formed his own studio, Saito Productions, 5 years later. He now owns

his own publishing company, LEAD PUBLISHING. A pioneer of the 'gekiga' (drama pictures) genre of gritty, realistic drama stories which revolutionised the Japanese comics scene in the 60s, his most famous creation, the ultra-cool assassin GOLGO-13, aka THE PROFESSIONAL (see THE PROFESSIONAL) was the all-time best-selling manga title in Japan until recently outstripped by DRAGONBALL, at the no. 1 spot for 17 years and running to over 80 volumes. An anime feature film version was produced in 1983 by Tokyo Movie Shinsha (see entry TMS) and is available on video in the UK from Manga Video and the USA from Streamline Pictures.

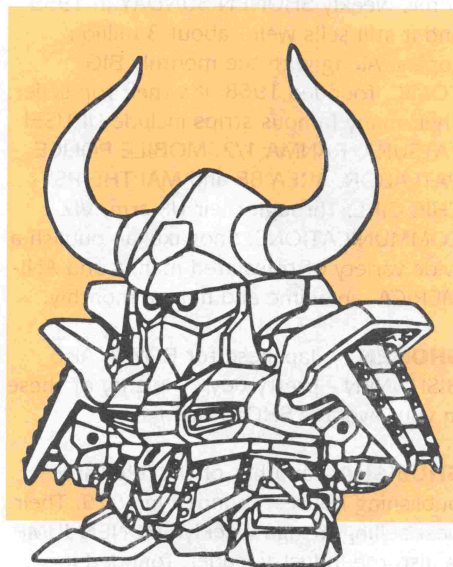
SAKAGUCHI, Hisashi - Manga writer/artist and anime director/producer. Creator of the fascinating eco-thriller VERSION, released in the West by Studio Proteus and Dark Horse Comics (see entries). Sakaguchi joined manga/anime god TEZUKA Osamu's Mushi studios at the age of 17 (see TEZUKA, MUSHI), working his way up to director/producer. He left Mushi in 1979 to become a fulltime manga artist/illustrator but has occasionally worked on other Tezuka anime projects. He specialises in sf and fantasy but in 1989 he produced the critically acclaimed anti-war story ISHI NO HANA (Flowers of Stone) which can be found in the libraries of schools and universities across Japan.

SAKAMOTO, Ryuichi - Composer/actor. Sprang to world fame in the late 70s as cofounder of the innovative techno-pop group Y.M.O. (Yellow Magic Orchestra). Y.M.O. pioneered the use of digital sampling, whereby organic sounds are modified and combined by computer to create new sounds. Nine albums and two world tours later, Y.M.O. disbanded in 1983 and Sakamoto began his cinema career; MERRY CHRISTMAS MR. LAWRENCE and THE LAST EMPEROR featured both Sakamoto's acting and composition skills. In 1985 he produced a stunning score for GAINAX's (see entry) feature film WINGS OF HONNEAMISE (ROYAL SPACE FORCE) an excellent example of his multi-cultural style. Sakamoto has described himself as a 'world musician' who delights in mixing various ethnic sounds and musical styles.

SAMURAI PIZZA CATS - US English-dubbed version of KYATTO NINDEN TEYANDE (Eng. trans. Stealth Tales of the Kool Cat Gang) a 49 episode TV series made by TATSUNOKO (see entry) in 1990. Seen briefly in the UK on ITV's Saturday morning show MOTORMOUTH, the show has achieved cult status (well, sort of!) A paltry single 70 min video compilation was briefly available from ENTERTAINMENT UK. Saban International acquired the licence but appear to have done nothing with it in the way of video releases.

They abandoned God and shook hands with the devil - they were the mercenaries of hell, in **Kaoru Shintani's** Area 88

SD Musha Gundam deformation



SCHODT, Frederik L. - American writer/translator/interpreter, perhaps best known for his seminal book MANGA! MANGA! THE WORLD OF JAPANESE COMICS, pub. Kodansha, required reading for any new fan; other works include the translation of BAREFOOT GEN (with Jared Cook), INSIDE THE ROBOT KINGDOM, AMERICA AND THE FOUR JAPANS. A major force in promoting East/West relations through popular culture. Long may he continue.

SD - Stands for SUPER DEFORMED. A generic prefix (eg SD GUNDAM) for squashedup, 'cute' versions of charas or mecha. More manic in their parody than 'chan' (see entry), SD charas tend to be just as 'deformed' in personality as in physique. SD GUNDAM started the craze,

and now no popular media character (not just in anime/manga) is safe. Another variation is CB or CHILD BODIED, a version of CHIBI (little, small).

SEIYUU - Japanese for voice actors/actresses.

SENTAI - Japanese for 'team' or 'task force'. SENTAI SHOWS are those liveaction shows featuring a team who battle evil (usually alien) to save Earth and preserve justice and freedom. MIGHTY MORPHIN' POWER RANGERS brought the genre to prominence in the West and is edited from two popular SENTAI shows.

SHERLOCK HOUND - Original shooting title for GREAT DETECTIVE HOLMES (MEITANTEI HOLMES), a 1984 TV series based on Sir Arthur Conan Doyle's classic detective, but featuring an all canine cast. A Japanese/Italian co-production between TMS (Toyko Movie Shinsha - see entry) and RAI, it ran for 26 episodes, some of which have been released on video in the US and UK. A charming series full of warm, gentle humour and some excellent animation, it also benefits from the involvement of Hayao MIYAZAKI (see entry) who worked on six episodes prior to leaving TMS in 1982. The Miyazaki episodes are: The Little Client, The Blue Ruby, Treasure under the Sea, Where did the Sovereigns Go?, The Abduction of Mrs. Hudson, The White Cliffs of Dover. TMS have re-adopted the SHERLOCK HOUND title for overseas sales.

SHINTANI, Kaoru - Manga artist/writer. Inspired as a child by the works of Osamu TEZUKA (see entry), Shintani's ambition to



work for his idol as an animator was foiled when Tezuka's MUSHI PRODUCTIONS (see entry) went bankrupt. However, he eventually became assistant to another anime/manga legend, LEIJI MATSUMOTO (see entry). Both share a passion for vehicles of all kinds, especially military aircraft, and both artists' accurately detailed renderings of these are in stark contrast to their willowy, cartoonish figure work. Shintani went solo, age 26, eventually setting up his own studio DAI ('Big') PRODUCTIONS on the second floor of his house. With his staff he produces over 170 pages of artwork a month. Best known in the West for his only translated title AREA 88, a searing tale of mercenary air warfare. Both this and another of his manga, the exploits of the filthy rich adventuress CLEOPATRA D.C., have been animated. AREA 88 is available in the US on video from US MANGA CORPS.

SHIROW, Masamune - Manga artist/writer. Pen name - real name a closely guarded secret. Shirow's combination of cyberpunk technology, stunning action setpieces, slapstick humour and cute, competent heroieropines have made him a fan favourite in Japan and the West, via English translations from DARK HORSE COMICS and STUDIO PROTEUS (see entries) and publication in other European languages. His first manga BLACK MAGIC, published in 1983 when he was 21, would later 'inspire' the OAV BLACK MAGIC M(ARIO)-66. The massive masterwork APPLESEED begun in 1985 won him the prestigious Seiun Sho award for Best Comic ART at that year's national SF convention. Between books of APPLESEED he found time to create the lighter ecological police epic DOMINION. Both were animated, APPLESEED as a one-off OVA, DOMINION as two OVA series, the first a 'prequel' to the manga. Also available in translation: the manic, mystic ORION, the lavish art-book INTRON DEPOT and, soon, the sleek cyberstrip GHOST IN THE SHELL (KOKAKU KIDOTAI), which is being animated by a consortium consisting of Japanese companies Shogakukan and Bandai Visual and Britain's Manga Entertainment. Shirow's other projects include concept/design work for computer games, and NEURO HARD, a collection of articles and artwork outlining a created universe which other writers and artists are invited to explore.

SHOJO - Japanese for GIRL/S. Also BISHOJO - pretty girl/s, as in BISHOJO SENSHI SAILOR MOON (Pretty Girl Warrior Sailor Moon).

SHOGAKUKAN - Also sometimes romanized as SHOGAKKAN, one of Japan's 'big three' manga publishing houses along with SHUEISHA and KODANSHA (see entries). Founded in 1922, they still publish many textbooks, for which they made their

name. They started publication of the comic weekly SHONEN SUNDAY in 1959 and it still sells well - about 3 million copies. Along with the monthly BIG COMIC, founded 1968, it's their top seller. Their many famous strips include URUSEI YATSURA, RANMA 1/2. MOBILE POLICE PATLABOR, AREA 88 and MAI THE PSYCHIC GIRL. Through their US arm, VIZ COMMUNICATIONS, Shogakukan publish a wide variety of translated manga and ANIMERICA, an anime and manga monthly.

SHONEN - Japanese for BOY/S. Also BISHONEN - pretty boy/s - plenty of these in your average SHOJO manga!

SHUEISHA - another of the 'big three' publishing houses, founded in 1925. Their best selling manga weekly SHONEN JUMP is also the industry leader, founded in 1968 and still going strong with sales that have topped 5 million per issue. They also publish top womens' comic MARGARET, founded in 1963. Shueisha's top strips include DRAGON BALL, KIMAGURE

ORANGE ROAD, GUNNM, VIDEO GIRL AI, SPACE ADVENTURE COBRa and BAS-TARD!

SIDE STORY - Popular for many years in fan fiction of all types, a side story literally looks at an existing fictional universe from a new 'side' or perspective, throwing a different light or emphasis on it. For example, it may focus on an existing, but minor, character, or introduce new ones into an established storyline or format. Most anime/manga universes have their side stories, both fan and pro generated.

SMITH, Toren - Longtime fan, responsible for the first BAYCON anime programme and guide, translator, writer (most notably on some of the Dark Horse DIRTY PAIR comics) and founder of STUDIO PROTEUS, the foremost American manga translation house, Toren Smith also possesses the rare distinction of being an anime heroine's first love interest - he inspired the creation of Smith Toren, the doomed love of Noriko in GUNBUSTER.



Feline mayhem on offer from
Masamune Shirow's Dominion